

MUSICAL FOUNTAIN
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. X.—NO. 3.

NEW YORK, WEDNESDAY JANUARY 21, 1885.

WHOLE NO. 258.



MME. MATERNA.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 Nine Months..... \$50.00
Six Months..... 40.00 Twelve Months..... 80.00
Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JANUARY 21, 1885.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

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Western Office: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.

Philadelphia Office: 150 South Fourth St., F. VIENNOT, Manager.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

| | | |
|---------------------------|-------------------------|-----------------------|
| Adelina Patti, | Ivan E. Morawski, | William Mason, |
| Sembrich, | Clara Morris, | P. S. Gilmore, |
| Christine Nilsson, | Mary Anderson, | Neupert, |
| Scalchi, | Sara Jewett, | Hubert de Blanck, |
| Trebelle, | Rose Coghlan, | Dr. Louis Maas, |
| Marie Rose, | Chas. R. Thorne, Jr., | Max Bruch, |
| Anna de Bellucca, | Kate Claxton, | L. G. Gottschalk, |
| Etelka Gerster, | Maude Granger, | Antoine de Kontaki, |
| Nordica, | Fanny Davenport, | S. B. Mills, |
| Josephine Yorke, | Janaschek, | E. M. Bowman, |
| Emilie Ambert, | Genevieve Ward, | Otto Bendis, |
| Emma Thursby, | May Fielding, | W. H. Sherwood, |
| Teresa Carreno, | Ellen Montejó, | Stagno, |
| Kellogg, Clara L., | Lilian Olcott, | John McCullough, |
| Minnie Hauk, | Louise Gage Courtney, | Salvini, |
| Materna, | Richard Wagner, | John T. Raymond, |
| Albani, | Theodore Thomas, | Lester Wallace, |
| Annie Louise Cary, | Dr. Damschro, | McKee Rankin, |
| Emily Winant, | Campanini, | Boucicault, |
| Lena Little, | Guadagnini, | Osmund Tearle, |
| Murio-Celli, | Constantin Sternberg, | Lawrence Barrett, |
| Chatterton-Hohrer, | Dengremont, | Rosi, |
| Mme. Fernandez, | Galassi, | Stuart Robson, |
| Lotta, | Hans Balatka, | James Lewis, |
| Minnie Palmer, | Arbuckle, | Edwin Booth, |
| Donald, | Liberati, | Max Treuman, |
| Marie Louise Dotti, | Ferranti, | C. A. Cappa, |
| Geisinger, | Anton Rubinstein, | Montegriffo, |
| Fursch-Madi,—, | Del Puente, | Mrs. Helen Ames, |
| Catherine Lewis, | Joseffy, | Marie Litta, |
| Zélie de Lussan, | Mme. Julia Rive-King, | Emil Scaria, |
| Sarah Bernhardt, | Hope Glenn, | Hermann Winkelmann, |
| Blanche Roosevelt, | Louis Blumenberg, | Donizetti, |
| Titus d'Ernesti, | Frank Vander Stucken, | William W. Gilchrist, |
| Mr. & Mrs. Geo. Henschel, | Frederic Grant Gleason, | Ferranti, |
| Charles M. Schmitz, | Ferdinand von Hiller, | Johannes Brahms, |
| Friedrich von Flotow, | Robert Volkmann, | Meyerbeer, |
| Franz Lachner, | Julius Rietz, | Moritz Moszkowski, |
| Heinrich Marschner, | Max Heinrich, | Anna Louise Tanner, |
| Fredrick Laz, | E. A. Lefebvre, | Filoteo Greco, |
| Nestore Calvano, | Ovide Musin, | Wilhelm Junck, |
| William Courtney, | Alcino Udvardi, | Fannie Hirsch, |
| Josef Staudigl, | Alcino Blum, | Michael Banner, |
| John Veling, | | |

KARL FORMES, now residing in San Francisco, has just completed a "Method of Singing," in three volumes, which will shortly appear. One is for soprano and tenor, the second for contralto and baritone and the third for basso. We predict a great success for this work, because Karl Formes is an artist in the highest sense of the word. An active experience as a singer for over fifty years entitles him to honor and respect.

HISTORY, indeed, repeats itself. Only a year or so ago we told the sad story of how the great Remenyi one evening had to stop his wonderful performances on the violin rather abruptly, because the gods of the gallery in a little town far out West insisted on cracking peanuts, and Remenyi could not stand the competition caused by the noise, which was more

rhythmic than melodic. Now comes the following sad tale from Germany, where civilization has not yet advanced to the cultivation of the peanut as a musical accompaniment, and where indeed this fine fruit is still wholly unknown:

At Crefeld the *habitués* of the opera have been greatly annoyed by the "cracking of nuts" (the fruit of the walnut tree, not the human head) during the performance. It appears that during a representation of Rossini's "William Tell" several people in the front row of stalls cracked nuts and crushed the shells under their feet. So a police regulation has been issued to the effect that such disturbers of the public peace will be forcibly ejected. They must now content themselves with the noiseless but slippery orange peel.

WE learn from private sources that the great baritone, Georgio Ronconi, is very ill, and has been so for some time. It is universally acknowledged that without exception Ronconi when in his prime was the greatest operatic artist the world ever saw. His voice, even when young, was never in any way remarkable, his stature was insignificant, his face was quite ordinary, and yet, in spite of these drawbacks, his genius enabled him to take the first rank. Ronconi was equally great in serious or comic parts, but his best role was *Chevreuse*, in Donizetti's "Maria di Rohan," and he has often been compared to Kean and Talma. As *Dulcamara*, in "L'Elisir," he surpassed the wonderful Lablache, and in such operas as Cagnoni's "Don Bucefalo" he was without a rival.

Ronconi sang in New York some fifteen years ago, but he was somewhat *passé* at the time. Among his great roles we can mention *Nabucco*, which was written for him; *Antonio* in "Linda," *Riccardo* in "I Puritani," *Ashton* in "Lucia," and *Malatesta* in "Don Pasquale." Even in small parts, like *Masetto* and *Lord Alcash*, he was inimitable. The only failure he ever made was when he attempted the role of *Don Giovanni*. Mario once had the part transposed for tenor, but failed also. With Ronconi another of the great Italian singers of the nineteenth century will disappear.

THE proposed tour of the German Opera Troupe, which is to begin immediately after the close of the Metropolitan Opera House, on February 15, will be undertaken at the risk of Dr. Leopold Damschro and some of his friends. The management of the Metropolitan Opera House has nothing to do with it. Dr. Damschro is said to have refused a large sum offered by Frederick Rullmann, the well-known ticket speculator, who wanted to undertake the trip at his own risk. The principal cities of the Eastern and Western States are to have an opportunity to hear the German artists, whose contracts, which were to expire on February 15, have been renewed and prolonged up to May 1. The tour will open at Chicago, where the company is to perform for a fortnight at Haverly's Theatre. The advance sale for this season has opened very auspiciously at Chicago. From there Dr. Damschro is to go to Cincinnati; but he will find that Mapleson has mulcted the town pretty thoroughly before him, and, furthermore, that without the conservatory influence very little can be done there, and that influence is certainly thrown in the direction of Mapleson. From Cincinnati the company will return eastward, and probably wind up in that most unmusical and apathetic large city of the United States—Philadelphia. Fifty musicians, and as many chorists, will accompany the principals, and much of the scenery and many of the dresses now in use at the Metropolitan are to be taken on the tour. We hope that Dr. Damschro and his German artists may be as successful in the country as they deserve to be, and as they certainly were in New York.

BACH-HAENDEL BI-CENTENARY.

THE approaching bi-centenary of the births of the great composers Händel (born February 23, 1685) and Bach (born March 21, 1685) is an event which is to be commemorated by extra performances of works of these two musical giants by concert societies all over the civilized world. A musical journal like THE MUSICAL COURIER is in self-respect bound to contribute to the general current of the Bach-Händel literature that is sure to flood at that time the musical and secular press of the world. But that our share may not be the ordinary revival of ancient history, of senseless panegyrics, or of the customary resurrection of stale anecdotes that invariably get into print on such occasions, we propose that such of our esteemed contributors as wish to add to the general Bach-Händel literature shall do so in the shape of an individual opinion as to the respective merits of the two composers, their charac-

teristics, their similarities and dissimilarities, their influence upon their time and upon their successors down to the music of our day, and whatever other points of comparison or importance may suggest themselves to the minds of our friends and contributors. Mr. H. E. Krehbiel, the erudite and gifted musical critic of the New York Tribune, than whom a better informed or more deeply-read writer on musical subjects it would be hard to find in this city, has consented, with his customary complaisance, to be the first one who will give his frank views on the proposed subject. And so "Wolfram von Eschenbach beginneth!"

THE RAconteUR.

MISS VAN ZANDT is following in the footsteps of Patti. She has not only gone to St. Petersburg, but has achieved the "greatest success attained in Russia since the appearance of Mme. Patti."

But this is not all. The Czar "personally presented her with costly jewels." This is *à la diva* with a flourish! As Miss Van Zandt is a Puritan, it is to be hoped that she received these gifts with Christian fortitude. The jewels may not improve her voice, but they will serve as trophies, and can be used with effect in "Traviata."

Somebody wrote to the *World* that Clara Louise Kellogg was born in South Carolina. Then somebody else denied it. Then the *World*, on the impertinence of somebody No. 1, was obliged to write No. 2 down, *à la Dogberry*. The point of interest in all this is that both somebodies neglected to state the date of the birth.

The Boston *Globe* has been giving away the men of Harvard. It says they are unfortunate applicants for positions as "supers" whenever grand opera is given in Boston, especially for nights when noted singers are to appear.

A Maine senator and his wife were recently horrified at discovering their well-beloved son disguised as a priest in "Semiramide," as given in Boston. Other stories equally thrilling are told of the young men of Harvard.

This is a good way for the Harvard man to learn history and ye ancient times. It affords him also a capital introduction to the antiquity of Mapleson costumes and scenery.

The Harvard men, it is said, long to stand near a real live prima donna, and this explains their anxiety to avail themselves, cheaply, of this chance to breathe the same air with Patti or Scalchi or Nevada. I wonder if they ever make their personality known, under such circumstances.

Strained arms and ankles have been potent influences in music this last week. Frau Materna nursed a troublesome ankle and a comic opera actress carried her arm with care, in consequence of an injury to it. From latest advices, no throats were strained, however. Still, the work which some of the Metropolitan Opera House singers have been subjected to would weary an ordinary throat, even should it not put it out of working order.

"The Love Songs of a Violinist" are the "talk" of London because the author of the about-to-be book is the Duke of Edinburgh. An ordinary, untitled violinist, for instance an American one, would hardly create a furore over a similar effort, even if published, especially were he a no more skillful player on the violin than his Grace.

The title of the work is a peculiar one. Is there a more immediate connection between love and the violin than between love and, let me say, the violinello? I shall be obliged to refer this question to M. Musin and Mr. Louis Blumenberg, and accordingly offer them an opportunity to discuss the matter in these columns. Possibly Mr. Sherwood and Mr. Archer would like to join the piano and the organ to the contention and so enlighten me on the relative value of strings and bellows and hammers in producing the tender sentiment.

John Howson has got his \$200 from W. A. Mestayer, in a test case, to ascertain whether he could collect his salary for attempting that very feeble character known as *King Cole* in "Mme. Piper." It was really worth \$200 a night for a man to speak the lines and enact the idiotic role presented by the librettist's conception—still-born—of the character, and now a daily critic says that Mr. Howson did not even learn the lines, but read them from the table when he was opening the blackbird pie. This is a fortunate thing for his memory; it will not be emulated, as it otherwise might have been.

.... A monument to Bellini will be unveiled at Naples next spring, representing the composer seated at a piano and preparing the score of an opera. Grouped about are statues of the heroines of his work, represented by their most noted interpreters, among them Grisi as *Norma*, Malibran as *Elvira*, and Mlle. Emma Nevada as *Amina*.

.... Millöcker's operetta, "Der Feldprediger," was given for the first time, on the 3d inst., at the Walhalla-Operetten Theatre, Berlin, the composer himself conducting. The work proved to be a great success and will soon find its way across the water. Millöcker's "Bettelstudent" has been adapted by Hennequin, Valabrégue and Kufferath, for the Alcazar, Brussels.

Richard Wagner—His First and Second Periods.*

BY FREDERIC GRANT GLEASON.

WE come now to the consideration of one of the most colossal figures to be found anywhere, not alone in modern music, but the musical history of the world as well. Nor would any one have been bold enough from first indications to predict such a great career. There is not a composer of any prominence now living who has not felt the influence of this man and been affected by the same—whether consciously or unconsciously. And the influence exerted upon art by the creations of his genius and his critical writings, but more particularly the former, cannot yet be fully estimated.

Richard Wagner's first appearance was in many respects similar to that of Gluck, and he, too, won his first success in the path marked out for him by his predecessors. But, again like Gluck, urged by artistic necessity, he after a time abandoned the beaten track for one whose existence was first made known to mankind by himself.

We all feel very naturally a great interest in even the smallest circumstances connected with the early life of men who have distinguished themselves in a remarkable degree above their fellows, striving to discover therein tokens of their future greatness and the possession of those qualities which appear to separate them from other men to such a degree as to render them apparently almost a different species of being.

It is too often forgotten that, starting with endowments in no way superior to many another, they have made themselves what they are, though sometimes aided by a fortuitous concurrence of circumstances to an extent which would otherwise have rendered their efforts unavailing. It was this same desire to become acquainted with the early history of those who have gained especial renown which led to the writing (in the early days of the Christian Church) of so many narratives of Christ's boyhood, filled with absurd and ridiculous miracles—miracles whose manner of employment is sufficient to stamp them as the invention of unscrupulous and untruthful writers, and entirely different in character from those recorded by the Evangelists. The same species of desire is still to be seen as plainly as ever in the avidity with which we read even unimportant anecdotes of men whom the world has learned to honor.

Everything connected with their boyhood possesses a peculiar interest, as showing the first unfoldings of the nature which we have come to feel is in some way superior to that of mankind in general. Nor is that feeling so marked in any other sphere of art. The intangible character of musical work particularly inclines those who are but superficially acquainted with its conditions toward a sort of delirium of those men whose creations are accepted by the world as standards in the sphere of musical composition.

The average mortal knows but little of the process of musical creation, and can imagine still less, and for this reason the mists which surround it in his own mind produce an effect similar to that of the "Spectre of the Brocken" causing a figure of ordinary proportions to appear of gigantic size, and this prevents a just estimate of many works.

Wilhelm Richard Wagner was born on the 22d of May, 1813, in a small house on the Brühl, in the city of Leipzig, upon the front of which has since been placed a small tablet bearing an inscription to that effect. His father died about six months after the birth of the son, and in 1815 the mother married again—this time an actor and portrait painter named Ludwig Geyer. The latter hoped and endeavored to make a painter of the boy, but the lessons in drawing awakened in him no interest, and when the young Wagner was seven years old the stepfather died.

Shortly before Geyer's death, the boy had learned to play a few simple airs upon the piano. He was made to play a couple of melodies to the dying man, which caused the latter anxiously to ask himself whether perchance the young Wagner had not a talent for music.

The day following the mother said to her boy, "He sought to make something of you," and Wagner says he remembers thinking for a long time that something *would* be made of him! During his school years he was a diligent student of Latin and Greek, displaying, at the same time, no little talent for the composition of poetry, writing, besides minor poems, several tragedies and other similar works, modeled after the Greek tragedies. He began to learn the English language for the express purpose of becoming better acquainted with the Shakespearean plays. One of Wagner's tragedies was modeled upon both "Hamlet" and "Lear," with sundry remarkable designs out of his own fertile brain. It was projected upon a stupendous scale, and he tells us that in this work forty-two persons were disposed of—most of whom, for the want of living characters, were obliged to reappear in the last act as ghosts.

Becoming acquainted with Weber's "Freischütz" and Beethoven's symphonies, Wagner began to imagine himself a musician as well as a poet and resolved, with characteristic boldness, to dedicate himself entirely to the musical art, but the only immediate results of this determination were a number of compositions of the most remarkable kind, one of which—an overture played in the Leipzig theatre—caused the audience to break out into boisterous laughter. But after considerable time spent in musical work for which he had received as yet no adequate technical training, fate led him to Theodor Weinlig, who at that time occu-

pled the position of Cantor of the Thomas School at Leipzig—a place once filled by the illustrious Bach—and under Weinlig's care he received instructions in the mysteries of Counterpoint and Fugue, until that time quite unknown to him. These he soon mastered, and an overture and a symphony performed at the Gewandhaus concerts in 1833 show the result of his studies.

(To be continued.)

How Cremona Violins Were Made.

IT was, perhaps, not remarked by the general public, but it must certainly have struck the connoisseur on hearing Herr H. Schradieck play, last Wednesday at the Chamber Concert, Schumann's Sonata on an apparently new violin, that the tone in no way resembled that of a new, far less a modern instrument. Though the instrument was spick and span new, the tone was so like that of the old Italian violins that the curiosity of persons who take an interest in such matters was naturally excited, and journalists, as is well known, not being quite free from curiosity, or, let us call it, a thirst for knowledge, the writer of the present notice asked Herr Schradieck whence he had obtained the violin, and how, with his partiality for old Cremonas, he could possibly play at a concert on a new one. "Did the tone please you?" inquired Herr Schradieck. "Most uncommonly." "And yet it is only two days that this violin has been put together, supplied with strings and played upon for the first time." "Impossible." "It is a fact. An experiment has been carried out which has afforded me unusual satisfaction, as proving that the secret of the art of making Cremona violins has been discovered, and that henceforth we also shall be able to construct real 'Cremonas.' This violin is the work of a well-known maker here in Cincinnati." "Impossible!" "Yet such is the case, and the origin of this violin is not uninteresting." "Please tell me all about it." "You know that after the art of making violins had flourished most splendidly for three hundred years in Italy, and especially in Cremona, it suddenly and entirely disappeared, as though cut off by a knife, some hundred and fifty years ago. You know, also, that the violins made at that period have not been surpassed or even anything like equaled by any other makers, and it was a settled thing among all violinists that for concert playing only the above Italian instruments should be used. But the number of these instruments kept continually growing less, and they fetched prices which often ran up to something incredible.

"Excellence was not the result of age, for we had Tyrolean violins which were quite as old and the work of very skillful makers, and yet they did not approach the Cremonas. Nor was it the build, for this could be so imitated that it was impossible from the outward form and style to tell the imitation from the original; still no one could obtain the silvery tone peculiar to the old Italian instruments, and this tone, therefore, must have depended upon some secret buried with the old Cremona masters. That this secret, which was also one possessing considerable importance for the history of art, constantly occupied the attention and excited the interest of violinists, obliged to pay colossal prices for concert violins, is a fact with which you are, of course, acquainted. You will, therefore, understand my astonishment when, in the year 1871, Capellmeister Von Bernuth called upon me one day in Hamburg, where I was then concertmeister, and informed me that a relation of his, Friedrich Niederheitmann, a cloth manufacturer in Aix-la-Chapelle, had discovered the secret of the Cremona violins. Herr Niederheitmann was an ardent and intelligent musical amateur, who took an interest also in the lost secret; he himself possessed a collection of old Cremona violins, and had devoted considerable attention to the subject. I immediately commenced a correspondence with him, for, as you may easily imagine, my interest was raised to the highest pitch, and he soon sent me a violin made by Otto Bausch, of Leipzig, and destined to replace the old Cremonas. I immediately organized a quartet soirée at which the new instrument was tried, but we were all unanimous in deciding that, though the tone was better than was usually the case with new violins, the peculiar character of the Cremona tone had not been attained.

"On subsequent visits to Aix-la-Chapelle, I became personally acquainted with Niederheitmann, and finally so friendly that I lived in his house whenever I went to that town. The attempts to discover the lost secret were naturally a leading topic between us, and so it happened that he informed me of his having hit upon it quite by accident. He possessed among his collection of old Italian fiddles, many of which were somewhat carelessly made, one which struck him as having one of the two 'F's' in front smaller than the other. As this offended his sense of beauty, he took a knife for the purpose of cutting the smaller 'F' till it was the size of the larger one. In doing so, he found that the wood did not peel, but was brittle like glass. This led him to hit on the idea that the tone peculiar to the Cremonas resulted from the fact of the wood being rendered similar to glass by some preparation, and thus obtaining its sonorosity. He puzzled over the notion for some time, and finally asked a leading chemist in Aix-la-Chapelle whether from the analysis of powdered wood sent him he could tell the component parts of which the wood consisted. The chemist believed he could, and Niederheitmann sacrificed one of his Amatis. Scraping off the varnish, he cut out a piece of the wood, which he pulverized and gave the chemist for analysis. The chemist found that the wood was impregnated with balsam, and specified the nature of the latter. Of course, Niederheitmann, as well as myself, thought that the balsam had been introduced into the wood, and he immediately commenced experimenting with Bausch. When I subsequently

went to Leipzig, I carried on experiments with the well-known instrument-maker, Hammig, as Bausch died six months after my arrival in the town. Our experiments went on incessantly for nine years; hundreds of fiddles were made and found their way into the fire, and new experiments were still made without our progressing a single step. The violins formed of the wood impregnated with the balsam had, it is true, a beautiful tone at first, though not the tone we sought; but even the tone thus obtained disappeared in a few weeks, leaving nothing but a good modern violin.

"Niederheitmann died in the year 1878. Shortly before his death, he traveled through Italy, and, while so doing, made a discovery which, as you will presently see, was of great importance to me. He learned that formerly, in the neighborhood of Cremona, a tree used to be planted of which the wood contained the balsam, but that, as the tree was useful neither for building purposes nor furniture, the cultivation of it was at last entirely abandoned, so that it is no longer to be found in Italy. Niederheitmann could not turn this discovery to any advantage. I, however, continued the investigations, and found that the disappearance of the tree tallied exactly with the sudden collapse of the violin maker's art, and thus I was led naturally to the idea that the Cremona masters employed the wood of this tree which contains the balsam naturally. I took the greatest pains, consequently, to find out the tree, but nobody knew anything about it. I inquired of botanists, farmers, foresters, and other persons learned in dendrology, but not one could give me any information. You may imagine I was terribly disappointed; but I had so identified myself with the idea that I did not give it up, even when I came over here, especially as I had good grounds for believing the tree was to be found in this quarter of the globe. I set myself in communication with an instrument-maker here. I told him how far I had gone with my investigations, and explained that, according to the experience I had gained, the secret depended on our finding the balsam-containing wood. We both searched for it, but at first without success. On one of his journeys last summer the instrument-maker came across it. He immediately had a tree felled, and sent hither. This he worked up. Directly he set about his task, it was evident we had the right wood, for it possessed all the distinguishing marks of that used for Cremona violins. It is brittle like glass, and flies into shivers. Even when cut the way of the fibre, it breaks off, and is so hard that the tools used to cut it very speedily become blunted. The instrument-maker possessed a piece of wood, once part of a violoncello, a genuine Amati, formerly the property of the musician, Knoop, and it looks exactly like what we have found here, and other pieces, also, coming from Cremona instruments which my companion has repaired, exhibit the same similarity. He now made violins from the wood in question, and the first finished you heard at the Chamber Concert, and here is the second, which you shall hear directly and compare with my two-hundred-year-old one made by Andreas Guarnerius."

Herr Schradieck then played *pas sages* alternately on his Cremona and on his new violin, and it was astonishing how greatly the tone-character of the one resembled that of the other.

"I am convinced," continued Herr Schradieck, "that the secret is now discovered. As soon as we are in a position to select the wood as carefully as the old Cremona masters did, we shall be, also, in a position to supply as good instruments, since there are only trifling details, scarcely worthy of being taken into account, that we have still to find out, for the instruments made here to be in all respects equal to the old ones. I believe this discovery will mark an epoch in the art of violin making, and that the world will be supplied from this place with instruments which will render the old Cremonas superfluous."

When any one like Schradieck, so good a judge of violins, so circumspect and cautious a man, makes such an assertion, it carries a very great weight with it, and we confidently accept his views. We can also rejoice with him that, after some years of disappointments, he succeeded, excited thereto by Herr Niederheitmann, in recovering the lost secret.—*Cincinnati Cor. Leipzig Signale.*

.... The organ which in 1680 succeeded in Christ Church Cathedral, Oxford, that which was destroyed in 1644, has been replaced by a new instrument.

.... There are 48 professors and 539 pupils at the Brussels Conservatory of Music, to which the government, the province and the town contribute together 169,100 francs annually. This amount pays for the expenses of running the conservatory, at which all instruction to pupils is given free of charge.

.... Herr Joachim will not appear at the London Monday Popular Concerts till March 2, and thus the great violinist, who was once supposed to be the mainstay of the "Pops," can only play at five Monday concerts. There is some hope that Mme. Schumann will return in February or March. The concerts will be resumed on Monday, when a violoncello sonata by Signor Piatti will be tried.

.... The first number of the *Quarterly Musical Review*, edited by Dr. Henry Hiles, is announced to be published on February 20, by John Heywood, Deansgate, Manchester. It is not intended that the review shall be, in any sense, of the nature of a newspaper, or a record of musical performances; and the prospectus assures us that it will be "essentially modern and cosmopolitan in tone." It need scarcely be said that we wish every success to the undertaking.

PERSONALS.

MISS BEECHER'S ARM.—Miss Rosalba Beecher, while at rehearsal at the Boston Bijou last Tuesday morning, met with an unfortunate accident that caused a severe sprain in her left arm. Although suffering not a little, Miss Beecher has continued singing in the "Beggar Student" during the week.

GOOD NEWS FROM LONDON.—Mr. Sims Reeves is reported to have expressed his intention to leave England next August for a lengthy tour through Australia, concluding his journey by way of the United States. Even if Mr. Sims Reeves really has any such intention, it is tolerably safe to say it will never be carried out. A foreign tour has been in contemplation for years past, and it has hitherto annually been relinquished. Considering the very delicate state of Mr. Sims Reeves' throat, and the fact that he has passed his sixty-second birthday, an Antipodean tour is in the highest degree unlikely.—*London Figaro*.

HERR BEYSLAG'S ACTIVITY.—Herr Adolf Beyschlag, the conductor of the Belfast Philharmonic Society, has also undertaken the conductorship of the Queen's College Musical Society in that city. At the first concert, Jensen's "Feast of Adonis," Mendelssohn's "Grant us Thy peace," and a selection of old English madrigals will be performed. Herr Beyschlag is an excellent musician, an experienced conductor and an indefatigable worker. No wonder, therefore, that he is successful.

VICTOR HUGO RELENTS.—Victor Hugo has at last consented to the performance of Verdi's "Rigoletto" in Paris. His aversion to the work, the libretto of which is taken from his "Le Roi s'amuse," cannot but be called childish selfishness. Alas for the weaknesses of great men!

THE STUDENT'S MOCKING BIRD.—Mlle. Nevada, accompanied by her father (Dr. Wixon) and Dr. Palmer, her secretary, visited the New England Conservatory of Music recently, and won the hearts of all the students by her gracious manner and her singing "The Mocking Bird" to them in a way to rival all songsters in the bird world.

MME. MATERNA'S SPRAINED ANKLE.—Mme. Materna suffered last week from a strained ankle. The injury occurred in the course of the performance of "Les Huguenots" at the Metropolitan Opera House the week before. She was unable to perform as usual in "Don Giovanni," in which she was to appear on Monday night.

MINNIE HAUKE'S WANDERINGS.—Minnie Hauke has been kept busy since her return to Europe last June. She began an English concert season on October 28, singing in twenty philharmonic, orchestral and chamber concerts of the largest cities, including, of course, London, where her return was hailed by the many admirers of her *Garden* with delight. She will sing in January at the opera houses of Strasburg, Zurich and Geneva; in February, at Frankfurt and Cologne; in March, at Hamburg and Bremen, returning to the Royal Opera House, Berlin, in April.

FANNY KELLOGG'S ENGAGEMENTS.—This talented artist will sing for the Detroit Oratorio Society on January 22, and for the Grand Rapids Cecilia Society on January 26, and subsequently in Milwaukee and St. Paul.

CARL BAERMANN IN NEW YORK.—Prof. Carl Baermann and his wife, of Boston, Mass., have been in New York, the guests of Mrs. Cornelius Bliss, of Madison avenue. Prof. Baermann will give two pianoforte recitals here in the near future.

MR. BROTHERHOOD AND "THE TECHNICON."—During the past few weeks Mr. J. Brotherhood, the inventor of the remarkable "Technicon," has been in Boston exhibiting the invention to teachers of the pianoforte and to amateurs and advanced pupils. He lectured and exhibited "The Technicon" at the New England Conservatory of Music last Saturday. Mr. Brotherhood will be in New York this week with "The Technicon," a full description of which will be given in a future number of THE MUSICAL COURIER.

M. STEINERT'S VALUABLE GEMÜNDER 'CELLO.—Mr. M. Steinert, the head of the well-known music and piano house of New England, is a violoncellist who often passes his evenings in playing his instrument, a very excellent specimen of George Gemünder's make. He has had the instrument for over twenty-five years, and can tell quite a history of its travels and remarkable escape from destruction at the hands of the Confederate troops in the beginning of the war, when Mr. Steinert resided in Athens—not in Greece, but in Georgia. In addition to the intrinsic value of the 'cello, its peculiar history and the manner in which it was recovered by Mr. Steinert after he had concluded that it was lost, makes it most valuable in his eyes.

THE COPARTNERSHIP.—There is hardly any reason to doubt that Patti and Mapleson are partners in the venture known as Her Majesty's Opera. Patti furnishes the capital for the California trip also. The company did a large business in Boston and in Philadelphia.

MISS BLOOMFIELD TO PLAY.—At the fifteenth concert of the Boston Symphony Society, which takes place next Saturday, at Music Hall, Miss Fanny Bloomfield is to play the Henselt concerto, which she will repeat at the next Van der Stucken Novelty Concert on Saturday the 31st inst.

THE VETERAN TICKET SPECULATOR.—The patrons of opera at the Academy and the Metropolitan, and the patrons of concerts at Steinway Hall, are familiar with the face of the oldest ticket speculator who is constantly offering seats for sale. His lynx eyes and his sharp and protruding nose and chin are

well known too. He has made a great deal of money on the pavements of New York, but lives a miser's life, hoarding up his fortune for some heir who, as usual, will enjoy it. Siegrist follows the opera. In Boston and Philadelphia his profits during the past three weeks have been over \$1,000. His name is Joe Siegrist.

A CRITIC'S DISPLEASURE.—The critic of the Boston *Saturday Evening Gazette* tells the managers of the Boston Cecilia Club that he considers the following appeal childish and so do we. It was sent out after the last concert and read: "As the Cecilia do not issue tickets to the press, in the usual sense, but only send invitations to the representatives of certain newspapers purely as an act of courtesy, any remarks upon last evening's performance would manifestly be an abuse of hospitality."

WHAT IS MR. THOMAS ABOUT?—Mr. Theodore Thomas has secured the refusal of the Academy of Music, for one night and one afternoon of each week, from November, 1885, to May, 1886. Nothing definite as to his plans has transpired, but it is believed that he proposes giving a long series of symphony concerts by subscription. A venture of this sort would have abundant encouragement, we fancy, from the public. It would not help the regular performances of the Philharmonic Society. The fact, however, that the relations of the conductor of the Philharmonic with its Executive Committee have lately been somewhat strained is an open secret, and consideration for the feelings of the latter body would scarcely prevent the fruition of the new project. The lovers of good music will not complain if it is carried out with as little delay as practicable.—*The Times*.

SALE OF LITTA'S HOME.—On the 13th inst. in the Bloomington, Ill., *Leader* there appeared a legal advertisement announcing, under a mortgage foreclosure, the sale of the former home of Litta, the famous prima donna. The house, which is an attractive and comfortable abode, was presented to the gifted songstress by the citizens of Bloomington soon after her return from Paris, where she made such a furor in opera. Litta never had the faculty of making money nor of saving her earnings. She was more than once badly treated by her managers, who failed to pay all the stipulated price for the season's work. She came home from her last concert tour nearly two years ago poor in purse and ready to die. She made a noble struggle, but it was not many months after her death when her surviving relatives mortgaged her home, which must soon pass from their hands. In sickness and death there was not a single hand of sympathy extended by any of the famous prima donnas of America. The sweet singer went to her grave without a single flower or sorrowful expression from any of those whom she rivaled upon the operatic stage. Jessie Von Elsner, Litta's older sister, is lying almost helpless at her home with inflammatory rheumatism, and her mother is in very feeble health.

MR. ARNOLD'S TRIP.—Mr. Richard Arnold, of the New York Philharmonic Club, started for Memphis, Tenn., on last Saturday, and intends to play there and in the vicinity for two weeks. We wish him much success and the Tennesseans much enjoyment. Mr. Emil Schenck, the 'cellist, also will be heard in Mr. Arnold's concerts.

FRÄULEIN BRANDT AND DR. DAMROSCH.—On Friday I met Fräulein Marianne Brandt, Dr. Damrosch's contralto in the German opera—a lively, sunny-tempered and energetic lady. Remembering that she had been one of the stars in the Wagner galaxy, I asked her about him, and she answered in very good English: "Yes, I sang for the great composer sometimes. Two years ago it was that he said to me: 'Come, now, you must sing *Kundry*, in "*Parsifal*.'" I said, 'Oh, no, maestro, I cannot, indeed, much as I would like to do it. The part is a great one, and I would delight to present it; but it is impossible.' He pressed me for my reason, and I explained: 'Of *Kundry*, you say that she is "a youthful wife and a most beautiful woman." Now look upon me, maestro, and you shall see that I am neither. I am no longer youthful.' 'But,' he broke in, 'you have genius.' 'And I am by no means beautiful.' 'But,' he went on, 'you have paint! Paint is beauty.' He persisted pleasantly, and I finally did sing the role which Frau Materna had already presented so successfully." I asked her what sort of man Wagner was. "Oh, well, I do not know," she said, musingly, "but he had genius."—*New York World*.

WE SAY AMEN.—The lovers of organ music are beholden to Mr. Samuel P. Warren for the weekly opportunity which he gives them, under the Gothic roof of Grace Church, to forget the bustle and noise of Broadway and refresh mind and body by draughts of music. As we have already mentioned, Mr. Warren has entered upon his third series of organ recitals. He plays on Thursday afternoons at four o'clock, and gives variety to his entertainment by introducing appropriate vocal selections. His schemes are serious, and appeal chiefly to such as are able to appreciate high-class organ music. For fripperies he evidently thinks the organ not the instrument and the church not the place. Many will commend his course in this respect; it certainly deserves to be commended.

That Mr. Warren is easily the foremost among our church organists needs scarcely to be said after his many years of dignified and successful service. At his second recital, day before yesterday, he produced Rheinberger's sonata No. 7 in F minor, op. 127, a new work by one of the best of modern writers for the organ, and Widor's sixth organ symphony. Between these larger pieces he played a transcription by Stehle of some of Wagner's "Götterdämmerung" music (that accompanying the death of *Siegfried*), and another by Best, of the slow movement of Mozart's E flat symphony; Miss Ida W. Hubbell sang "I know that my Re-

deemer liveth," and in German, "Miriam's Song of Victory," by Reinecke. It would be difficult to imagine a more difficult task in music than to reproduce something like a Wagnerian composition on the organ. We wonder that Herr Stehle, and after him Mr. Warren, tried it, and especially do we wonder that they selected a piece like that grandest of death marches. After its thrilling *tutti* on the rhythmical phrase which characterizes the murder of the hero has once been heard from a competent orchestra, no other musical apparatus capable of even remotely imitating it can be imagined.—*The Tribune*.

HOME NEWS.

—"Nanon" will be sung until further notice at the Thalia Theatre.

—"A trip to Africa" continues on throughout this week at the Standard Theatre.

—Miss Clara Louise Kellogg was to sing in a concert in Middletown, Conn., last evening.

—The Standard Club gave its third concert this season at Steck Hall last evening. Further notice next week.

—The Jacksonville (Fla.) Philharmonic Society will give "The Pirates of Penzance" this evening and to-morrow evening in that city.

—Mme. Fursch-Madi sang in "Lucrezia Borgia," at the Academy of Music in Philadelphia, last Saturday afternoon. Her performance was completely successful.

—Mr. R. G. Morris' new musical farce, "The Kindergarten," has afforded unbounded gratification to the residents of Orange and Morristown, in the State of New Jersey.

—Mlle. Vanoni sang at Koster & Bial's Sunday evening. A vocal quartet also took part in the entertainment, and Miss Alice Raymond, the cornetist, was one of the features.

—Mme. Schröder-Hanfstaengl sailed for Europe aboard the Adriatic, Saturday morning. She returns to Frankfort-on-the-Main, where she is fulfilling a seven years' engagement.

—"Apajune" is having a prosperous time of it at the Casino. Mr. Wilson, Miss Post, Miss Cottrelly and Mr. Taylor are the central powers of an attractive presentation of the opera.

—The matinee concert in memory of the late Mr. Reinhardt Richter, of the New York Glee Club, will be held in the concert room of the Metropolitan Opera House to-day. The club and Herr Staudigl will introduce an interesting programme.

—"A Trip to Africa," at the Standard Theatre, continues to be admired nightly. The costumes are magnificent and the stage-setting beautiful. There is a large and splendid orchestra and the chorus is evenly balanced and contains some pretty faces. Miss Emma Seebold, as *Titania* *Fanfani*, gives thorough satisfaction. Her acting is delightful and her voice exceedingly agreeable. Miss Mae St. John is simply fascinating as *Tessa*.

—A new organ, built by Hilborne L. Roosevelt for the University Place Presbyterian Church, was opened last Friday night by Mr. Frederick Archer. The case and some of the pipes of the old instrument have been utilized in the new, which has three manuals and a pedal containing thirty-two speaking stops. There are seven couplers, and the same number of pedal movements. The choir organ has a swell-box of its own, which includes also the octave quint, super-octave, mixture and trumpet of the great organ.

—The Symphony Society of New York gives its third concert this season at the Academy of Music on Saturday evening of this week. The public rehearsal may be attended, as usual, on the afternoon of the previous day. The programme for both affairs includes Schumann's D minor symphony, No. 4, a new serenade for string orchestra by Tschalkowsky; a scene from Liszt's "Jeanne d'Arc," in which Frau Marianne Brandt will be heard, and the Vorspiel and "Liebestod" from Wagner's "Tristan and Isolde."

—Society in Philadelphia is said to be enthusiastic over the opera under Mr. Mapleson's management. The performance of "Semiramide" by Patti and Scalchi, on Friday evening, drew together an immense audience, estimated as high as 3,500. Tickets sold during the day at \$10 each. Camp-chairs were placed in every available space, and hundreds of people were obliged to content themselves with only hearing the music from points where the stage was invisible. The newspaper criticisms the next day were eulogistic of the two prime donne, but gave the rest of the company scant praise. How was the stage-setting?

—The next and third "novelty concert" will be given by Mr. Frank van der Stucken, at Steinway Hall, on Saturday evening, the 31st inst., and will, as usual, be preceded by a public rehearsal on the previous afternoon. Miss Fannie Bloomfield, the young and popular Chicago pianiste, will be the soloist. The following is the interesting programme to be rendered on this occasion:

1. Symphonie Gothique (new) Benjamin Godard.
2. Concerto for Pianoforte Adolphe Henselt.
3. Romance Antique (new) H. W. Nicholl.
4. Intermezzo (new) Ed. Heimeindahl.
5. Dialogue (new) O. B. Klein.
6. Alla Marcia (new) O. Floerheim.
7. Symphonic Poem, "Leuco" Op. 27 A. Klughardt.

OPERA IN GERMAN.

"DER PROPHET."

THE week from last Wednesday to this was perhaps the most successful one which opera in German at the Metropolitan Opera House has yet seen. Every night, including the extra performance of "Lohengrin" on Thursday, the house was actually over-sold, and "standing room only," this much-favored sign of managers and the standing of the public, might have been displayed with more approach to veracity than is usually contained in managerial manifestos. The repetition of "Der Prophet" on Wednesday night, aside from the above-stated financial success which attended it, was also characterized by a general improvement throughout the performance. We have only fault to find with the three preachers, who really sing their *unisono* phrases very badly. Herr Schott also as the *Prophet* is not as good as he appears as *Lohengrin*, which is decidedly his best role. For the Meyerbeer hero his voice is not sufficiently flexible and not well enough cultivated; the role needs more singing and less declamation.

Frl. Brandt as *Fides* was really very grand, and Frau Schroeder-Hanfstaengl as *Bertha* is an artist as one does not often hear them on the operatic stage. Her absence will be felt, especially in this part, at the next repetition of the opera. The chorus was greatly improved, noticeably in the great church scene. Twelve of the striking members had been taken back, and they with the added Italian contingent fulfill their duty. The orchestra was much better than last time. Might not Dr. Damrosch do us the favor to exchange the tempi of the "Prophet" and "Tannhäuser" marches, taking the former somewhat faster and the latter somewhat slower?

"LOHENGGRIN."

At the extra performance of "Lohengrin" on Thursday night, despite the unpropitious state of the weather, not a seat was to be had in the house. The rendering of the work, a favorite one with American audiences, does not call for renewed comment, as it resembled in every detail the many previous productions of "Lohengrin" at the Metropolitan that have been extensively noticed in these columns. On the whole, we think "Lohengrin" the best performed work which the German opera troupe so far have given us.

"THE JEWESS."

The event of the week was on Friday night—the first production at the Metropolitan Opera House of Halévy's masterpiece, "The Jewess." The historic drama connected with this opera, which has not been given in New York for years, have appeared in last week's MUSICAL COURIER, and so we may to-day content ourselves with speaking of the first production, which, on the whole, was a very good and satisfactory one. It took place before one of the largest audiences the house ever held, and though it lasted until past midnight, the interest of the public did not seem to flag; on the contrary, the applause and enthusiasm grew as the piece, which has a very cruel but withal interesting plot, proceeded to its fatal ending.

What made the performance a good one was the excellent rendering which the two female parts of the opera received. Mme. Materna as *Recha*, the German name of the role, or *Rachel*, as it is in French, was histrionically perfectly superb, and her singing, too, with its dramatic verve and greatness could not help being highly impressive, even though it was here and there somewhat marred by an over-use of the tremolo. However, this fault, as we hoped and anticipated, is gradually vanishing, as the famous artist is recovering from an unpleasant ocean trip, and is getting used to the climate and American air. Her best numbers were the great *unisono* duet with her father in the second act, and the still more exciting duet with *Eudoxia* in the fourth act, ending on high C, which was beautifully taken by Mmes. Materna and Hanfstaengl, and had to be repeated on the urgent demand of the public.

Mme. Hanfstaengl, who, immediately after the performance, went on board the steamer which sailed early on Saturday morning, could not have chosen a better role for her leave-taking than *Eudoxia*. She sang and acted the part with fervor and genuine artistic inspiration. Her great aria in the third act was magnificently sung, and brought her an avalanche of flowers and applause. In the duet aforementioned she also did so well that Mme. Materna herself was carried away, and in open scene kissed her sister-artist on the brow. The New York musical public greatly appreciated Mme. Hanfstaengl, and will bear her in mind as one of the greatest operatic singers we have heard here.

As to the gentlemen, it must be confessed that they were not quite as satisfactory as the ladies. The part of *Eleazar* is one of great difficulty, combining, as it does, both the lyric and heroic element. Herr Udvardi did with it better than we dared to hope after the somewhat weak opening in the first act. But he improved as the evening went on, and in the last act the singing of the great aria and the entire interview with the *Cardinal* was exceedingly well and spiritedly sung. We noticed, too, with pleasure that Herr Udvardi begins to act, and is losing more and more that ungraceful stiffness that hampered some of his previous roles.

Herr Koegel, as the *Cardinal*, also was better than either as *Marcel* or the *Landgrave*, but the role is beyond his accomplishments. He has not the depth of voice that is needed and he lacks power and dignity. The worst of the male artists was Herr Schueller, as *Leopold*; indeed, he deserves the banishment which the plot of "The Jewess" allots to him.

The chorus and orchestra did fairly well. The stage setting was very fine, notably also the costumes in the third act, while

the latter half of the last act, with its burning furnace, was made so realistic by continuous poking up of the fire, that it sent shivers of horror down the beholder's back.

"TANNHÄUSER."

On Saturday afternoon "Tannhäuser" was repeated at the matinee, and many ladies had to be sent away unsatisfied, as no more seats could be had. The performance was better than the one of the week before, the change for the better being especially apparent in the chorus and orchestra. Mme. Materna was a grand *Elizabeth*, Herr Schott good as always as *Tannhäuser*, and Herr Robinson an excellent *Wolfram*. What more can be expected?

"LOHENGGRIN."

On Monday night on account of the sprained ankle of Mme. Materna "Don Giovanni," which was originally billed for the occasion, was withdrawn and replaced by a repetition of "Lohengrin." The house was fairly well filled and it seems as if this opera had caught hold more firmly of our public than any other musical work yet produced in this city. The performance itself, as might be expected, after so many repetitions of the same work, was in every respect good, and Frl. Brandt as well as Frau Kraus and Herren Schott, Blum and Staudigl did exceedingly well.

To-night "The Jewess" will be repeated, for which performance the house is already sold out; on Friday "Der Prophet" will have another hearing and the matinee will again bring "The Jewess." On Sunday evening the grand concert for the benefit of the chorus of the Metropolitan Opera House will take place and we hope it will be numerously attended.

Brooklyn Philharmonic Society.

IN the Academy of Music across the East River on last Saturday night the Brooklyn Philharmonic Society gave the fourth concert of this year's series. The society had been so generous in its offerings at the preceding concerts of the series that it seemed disposed this time to adopt a staid and somewhat severe tone. Four works composed the programme—Schumann's "Overture, Scherzo and Finale," Rubinstein's violin concerto, Wagner's "Eine Faust Overture" (why should some of the essence of this title seem to be dissipated by a translation?), and Beethoven's A major symphony. The severity of this scheme, and especially the absence from the stage of a representation of "Das Ewig-Weibliche," arranged itself in a falling off in numbers on the part of the audience. With all our musical culture there is no denying that a handsome woman with a pretty gown exerts a stronger influence at the box office than a violin concerto by Rubinstein or any other composer.

Mr. John F. Rhodes, who was the soloist of the occasion, enjoys a well-earned popularity in Brooklyn, and his selection once a year to play a solo at a Philharmonic concert is as handsome a compliment as could well be paid to so young an artist. His playing on Saturday gave pleasure, moreover, for the general excellence of its technical side and for the literal accuracy of his reading of the page; that his interpretation did not reflect the warmth of fancy and depth of feeling with which Rubinstein's music is instinct was easily accountable, on the score of the player's youthfulness. With added years and greater artistic maturity, Mr. Rhodes will present the changing moods of this concerto more vividly and disclose beauties which were only suggested on this occasion. Mr. Thomas and his musicians were at concert pitch. The night was dry, clear and very favorable to instrumental music, and notable performances of the orchestral pieces followed in consequence. The Wagner overture was played with especial beauty, the reading being full of poetry and the technical execution perfect.

Concert for Young People.

THE second concert for young people was given on last Saturday afternoon, and had a very large and decidedly enthusiastic audience. The very appropriate and interesting programme consisted of the following numbers:

1. Overture "Prometheus".....L. van Beethoven
Orchestra.
2. a. Minuetto from Symphony in E flat,W. A. Mozart
b. Turkish March
Orchestra.
3. Aria—from "Cinq Mars".....Gounod
Miss Henriette Beebe.
4. Flute Solo—Idyl, "Bird in the Forest".....Doppler
Mr. Otto Oesterle.
5. The Nations—"Six characteristic pieces," op. 23.....Moszkowski
I. Russia. II. Italy. III. Germany. IV. Spain. V. Poland.
VI. Hungary.
Orchestra.
6. a. Cherry Ripe,Horn
b. I've Been Roaming,
Miss Henriette Beebe.
7. Waltz—"Village Swallows".....Jos. Strauss
Orchestra.
8. Hungarian Rhapsody, No 2.....F. Liszt
Orchestra.

The orchestra, under Mr. Theodore Thomas, was in as fine form as usual, and the rendering of the Strauss waltz and the Liszt rhapsody, cleverly orchestrated by Miller-Berghaus, elicited thunders of applause. To musicians the Moszkowski pieces, originally written as pianoforte pieces for four hands and now orchestrated by the composer, were of special interest. It must be confessed, however, that they are somewhat thinly treated and sound rather superficial. Mr. Oesterle's flute playing, accompanied by four horns, was greatly appreciated. The piece is very pretty, and Mr. Oesterle played it with taste, skill and fine tone. Miss Henriette Beebe sang, as always, very cor-

rectly and with good soprano voice. A little more expression would not harm her delivery. She was encored after the Horn songs.

Mme. Helen Hopekirk's Recital.

MME. HELEN HOPEKIRK gave the first one of a series of three pianoforte recitals at Steinway Hall on last Thursday evening. There was, despite of the unpropitious state of the weather, rather a large audience present, and the same showed no lack of appreciation. Mme. Hopekirk's programme was, as always, well chosen, varied and interesting, giving attention to befitting grouping and to relationship of tonalities of the chosen pieces. The recital opened with Mozart's C minor "Fantasia" sonata, of which the fantasia, however, was not played. The rendering of the sonata proper was not, in our estimation, Mme. Hopekirk's best effort. Mozart requires, more than most other composers, clearness and simplicity of enunciation and an absence of all that exaggeration of phrasing so dear to the female heart. The sonata was throughout not clearly played, and in places entirely spoiled by wrong use of the pedal. Also the rendering lacked repose and grace. Much better did Mme. Hopekirk succeed with two MS. studies by F. Q. Dulcken on Mendelssohn's "Lieder ohne Worte," A flat, op. 53, and A major, op. 62. These studies are somewhat misnamed, as they are rather transcriptions than studies; but why should anyone go to work and transcribe Mendelssohn's pianoforte compositions, on which we think it hard to improve? Nevertheless, the adding of a secondary melody to the "Spring Song," using the latter as an accompaniment, sounded quite pretty, and is certainly a very musicianly piece of writing. Mme. Hopekirk rendered these and Mendelssohn's "Rivulet" and "Andante and Rondo Capriccioso" with taste, and especially the latter number was well played, from a technical standpoint.

The main number on the programme was Beethoven's A flat "Sonata," op. 110, which also was Mme. Hopekirk's best effort. If we except the wrong conception of the short recitative and some indistinct or blurred passages in the fugue, this sonata was, indeed, very well rendered, and showed more breadth and nobility of conception than all the rest of the programme taken together. The rest of the programme consisted of the following pieces, none of which calls for any special comment:

- "Die Forelle".....Schubert-Heller
- Ballade—A flatReinecke
- "Morgen-Staendchen" ("Hark, Hark, the Lark").....Schubert-Liszt
- BerceuseHenselt
- Romance—"Oh du mein holder Abendstern," andWagner-Liszt
- Grand March—"Tannhäuser"

The Pedestal Fund Concerts.

AS a fair sample of the extraordinary difficulties attending the art of music in America, our foreign readers particularly will be interested in the following rejoinder of Mr. Jerome Hopkins to certain resolutions of the Board of Education, opposing his school concerts for the Pedestal Fund.

This reply of Mr. Hopkins was published in Mr. E. L. Godkin's columns of the New York Evening Post:

SIR—I am in receipt of what purports to be an official and correct report of the action of the Board of Education at its meeting of December 17, regarding a memorial requesting my use of the school-houses (after school hours) for five days, one hour and a half per diem, for drilling the pupils in singing with reference to the proposed concerts for the pedestal fund; said memorial signed by the Hon. W. M. Evans, Messrs. Cyrus W. Field, Rufus Hatch, Abram S. Hewitt, W. H. Appleton, George S. Mallory, et al.

In the first place, the said report differs in many points both from the press reports and from the minutes of the Board published in pamphlet form, from which it would appear that the Board itself issues doctored reports of the same meetings intended for different readers; yet this sheet-report before me is signed by "L. D. Kiernan," the official "clerk."

This copy of the report objects as follows:

First—"Five hours a day . . . is quite long enough for young children to remain assembled."

Answer—The pamphlet minutes of the Board reads that "six" hours are quite enough, from which it would appear that that honorable body was actually ignorant of the number of school hours, but the fact is that three hours is the longest time that they are now assembled, as every child knows.

Second objection—"The exercises contemplated in the petition form a disturbing element . . . distracting the attention of the minds of both teachers and pupils . . . and additional burden is imposed on teachers."

Answer—The contemplated exercises do not form any "disturbing element" at all, because they have not yet begun, nor would they disturb the exercises, for the petitioners distinctly asked for the school rehearsals to be after school hours. As for the "extra burden" upon the teachers, such an idea is absurd upon its very face, as but two at most would be needed to preserve order and for dismissal, and that for only five days, and it is well known that dozens of teachers are now detained every day by bad pupils.

Third—"While we have no authority over the children out of school hours, and arrogate none, we can take no action seeming to approve the assembling of great numbers of young children in the uncertain weather of winter evenings. . . . Such proceedings are alike dangerous to health, offensive to intelligent public taste, and subversive of correct domestic economy."

Answer—If the Board of Education is right, then all churches must be wrong for assembling their children on Christmas and Easter festivities. If to assemble them in healthy concert halls for one solitary evening is "dangerous to health," it is surely more "dangerous" to coop them up in many of our malarious school-houses, such as No. 42 (whose janitor had to move out because so many of his family died from typhoid fever). If children's concerts are "offensive to intelligent public taste," then Boston and London and Berlin and hundreds of other cities must have a very offensive type of "taste," and if the Board does "not desire to control the pupils out of school hours," then it assuredly has no right to dictate to parents regarding their ideas of "correct domestic economy."

Fourth—"All such enterprises . . . are usually found to subserve some private interest."

Answer—Perfectly correct. I suppose the Bartholdi statue pedestal cannot be built without stone-masons and architects, printers and boatmen having to be paid, and since all of such parties serve their own "private interests," the pedestal ought not to be built. The force of this beautiful argument of President S. A. Walker (of the Board) must be apparent to the dull-est noodle.

Fifth Objection—Jealousies might be awakened among the pupils as to

greater or less prominence of vocal parts, &c., and the parents taxed. "The children of rich parents would indulge in large outlay, and the poor would be under duress," and a lot more of similar twaddle.

Answer—All of this is interfering with the rights of pupils out of school, and forms an excellent argument for abolishing our Normal College, where it is well known that dress and the cultivation of bangs are important studies. And it is for such puerile, frivolous, illogical and provincial reasons as these that a quarter of a million of music-hungry little souls are sought to be denied the advantage of free vocal training in declamatory singing, and prevented from enjoying a single frolic for so grand and honorable an object as the one now before the public.

Surely, it is not to be wondered at that there is no pure standard of musical taste in this country when the "pattern city," through her Board of "Education," thus despises primary education in the art of arts, so highly revered by the greatest philosophers of all time as a safeguard to life and property.

It is a satisfaction to know that the Pedestal Concerts are to be given just the same, it having suddenly transpired that private schools find to be exceedingly healthy that which our Board of Education has deemed vastly poisonous for public schools, and thus are the tax-payers treated by officials.

46 East Fourteenth street, January 5.

JEROME HOPKINS.

Mr. Archer's Organ Recital.

MR. FREDERIC ARCHER gave the first of a new series of six organ recitals on Monday afternoon at Chickering Hall, on which occasion this delightful concert-place was well filled with a musical audience.

Mr. Archer has long been known as an organist of fine gifts, well-developed technique, both on the manuals and pedals, and for his versatility and taste in registration. He showed these accomplishments to the best advantage in the excellent and musicianly rendering of Mendelssohn's "Ruy Blas" overture, the insignificant air and variations in B flat, by Henry Hiles; the Larghetto, from Beethoven's Concerts in C; the giddy "Rigandon," by Silas; Mendelssohn's model Prelude and Fugue in E minor, op. 35, and the pompous "Marche Cortège," from Gounod's "La Reine de Saba."

The interesting programme was well filled with solo numbers, of which Mme. Christine Dossert sang "L'altra notte," from Bolto's "Mefistofele," and Jensen's "Frühlingsnacht" with great taste and well cultivated voice. She added for an encore the romanza from Thomas' "Mignon," and also gave the soprano part of the "La ci darem la mano" duet from "Don Giovanni." This latter was sung with the assistance of the deservedly popular baritone, Mr. Ivan Morawski, who also rendered two Rubinstein (not Lassen, as the programme erroneously stated) songs, viz.: "Verlanger" and "Gelb rollt mir zu Füssen."

The main success of the afternoon was scored by Mr. Ovide Musin, the great violinist, who performed Saint-Saëns' fine "Introduction and Rondo Caprice" in A minor, op. 20, with masterly technique, beautiful tone and graceful, finished phrasing. For an encore he added, after long-continued and enthusiastic applause, Beethoven's "Romanza" in F. Later on in the programme he rendered Bach's G minor "Prelude and Fugue" for violin unaccompanied.

Mme. Materna.

IN presenting to our readers this week the picture of Mme. Materna, we gratify the wish of many of our subscribers all over the country who have heard of this admirable artist, but have never yet had an opportunity of seeing her. When Mme. Materna came to us three seasons ago, she brought with her a reputation as the greatest interpreter of Wagner's heroines. This reputation was gained at such a great musical centre as Vienna and at the Bayreuth performances under Richard Wagner, who himself held Mme. Materna in the highest possible esteem. She was his first *Brunnhilde* in 1876 in Bayreuth, and has taken this enormous part at every succeeding performance there, and also *Kundry* in Wagner's last work, "Parsifal."

During the great Wagner festivals which Theodore Thomas gave last year, and which extended throughout the United States, Mme. Materna was one of the main attractions and she carried off the honors with the public as well as with the press. It was at that time earnestly wished on all sides that we might have a chance to hear so great an artist in her proper sphere, that is, on the operatic stage, instead of in concert. This wish has now been gratified and everybody who has so far heard Mme. Materna as *Elizabeth* or as *Recha* will concede that she is infinitely superior on the stage to what she is on the concert-platform. Her histrionic powers, her dramatic verve and her broad musical conception add infinitely to the charm and enthusiasm which her mere vocal performances formerly produced. Her greatest role, however, *Brunnhilde* is yet in store for us and as Dr. Damrosch is busy rehearsing "Die Walküre," we will no doubt soon enjoy the pleasure of hearing Mme. Materna as the representative heroine of all of Wagner's heroines.

Theodore Kirchner's Honorary Fund.

MR. C. F. TRETBAR acknowledges the receipt of the following contributions:

| | |
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| N. Stetson.....1 | Frank van der Stucken.....2 |
| N. N.....1 | Hermann Brandt.....2 |
| S. B. Mills.....1 | Theodore Thomas.....5 |
| Alex. Lambert.....1 | W. T. Pecher.....5 |
| Nathan Franko.....1 | A. T. Christiani.....1 |
| J. O. von Prochaska.....1 | Max Spicker.....2 |
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A subscription list is to be found at the office of THE MUSICAL COURIER, where contributions will be received, and our subscribers, who may wish to contribute, may remit to us.

A Viennese Pianist.

[SPECIAL CORRESPONDENCE OF THE MUSICAL COURIER.]

VIENNA, December 31, 1884.

"COME, gentlemen, I invite you all to accompany me to my room. My cigars are excellent, my Bösendorfer ditto, and our dear Grünfeld will see to the rest."

Our little party included Alfred Grünfeld, the pianist, Herr Klein and Herr Béla Haas, two well-known musical dilettanti, and the correspondent of THE MUSICAL COURIER. We had been seated, for over an hour, in a cozy niche of the *Café de l'Opera*, indulging in fragrant Mocha, discussing musical matters and watching the passers-by on the Ringstrasse. Interesting as the spectacle always is, we had grown weary of it, and gladly arose at the happy inspiration of Herr Haas. Grünfeld yielded at once. He is an artist of the class who never make apologies when asked to play unexpectedly. We knew very well that he had not touched an instrument for three days, but we knew, just as well, that he often went on the concert stage under like circumstances, to do his very best and therefore followed Herr Haas in pleasant anticipation of the treat in store for us. Ah, the delightful recollections of that afternoon! For two hours the genial wizard kept us entranced with his fascinating inimitable art.

Alfred Grünfeld is an artist-virtuoso of the very first order, and it is difficult to speak of his pianism, which is as wonderful as it is beautiful, without committing extravagances. Not a mere virtuoso, but a sound musician as well, he will elicit admiration from any house and listener as much for the breadth and intelligence as for the elegance of his style—be it applied in the interpretation of Bach or Beethoven. At the piano, or in the composition of a dainty mazurka, or one of his tremendous "Fantasies," Grünfeld shows a decided predilection for delicate, refined, graceful playing. Like Joseffy, he is fond of pianissimo effects; yet he is a master of that great art, producing a fortissimo without forcing the tone of the instrument. He prefers to conquer our hearts in his own quiet, gentle way; but, if he chooses, he can also "make Rome bow" (on the piano as well as in the audience-room), as recently, with his "Lohengrin and Tannhäuser Fantasy," at his concert in the large Musikvereinsaal (December 16). He gave his tremendous orchestral "Angelegte" bravura piece as an encore at the close of the concert, and created such a *furore* that a second *da capo* was wildly demanded. He responded gracefully with his arrangement of Delibes' pizzicato polka, in which he achieved the feat of playing the last repetition of the opening theme in octaves at a furiously rapid tempo.

The programme of the concert (or recital *à la* Rubinstein) was as follows:

- | | |
|-----------------------------------------------|--------------------------------------|
| 1. Bach—Chromatic Fantasia and Fugue. | 4. Schumann—Fantasia, op. 17. |
| 2. Beethoven—"Lebewohl" Sonata. | 5. Wagner—Liszt—Isolden's Liebestod. |
| 3. a. Schumann—At Evening. | b. Chopin—Prelude. |
| b. " " " In der Nacht. | c. " " Etude. |
| c. " " Bird as Prophet. | d. " " Nocturne. |
| d. Glück-Saint-Saëns—Air de Ballet d'Alceste. | e. " " Waltz. |
| e. Silas—Bourée. | f. Grünfeld—Mazurka. |
| | g. Rubinstein—Valse Caprice. |

What a favorite Grünfeld is in Vienna may be gleaned from the fact that the large saal was completely filled in every part by a distinguished audience, which remained from the opening number to the close. Rubinstein is the only pianist who could possibly perform the same achievement here. Grünfeld is a most versatile artist, but is, nevertheless, not without his "specialties," and these are: Beauty of touch, delicacy, poetry in the interpretation of morceaux, like the Chopin Prelude (D flat) and Schumann's "At Evening," which he fairly *breathes* over the keys, or the Chopin Waltz (E flat, op. 18), played prestissimo and *pp.* becoming a fairy dance of striking and exquisite beauty under his magical fingers. He excels, furthermore, in this octave work, in his staccato, in his absolute infallibility in the execution of dangerous skips, as, for example, in the Glück-Saint-Saëns "Air de Ballet d'Alceste" and Rubinstein's "Valse Caprice." Further enumerations I cannot make, but will sum up by saying that should Alfred Grünfeld ever visit your shores, as it is his fond desire, he will conquer the American public more by the finesse of his playing than by the modern "pounding" process.

H. W.

Buffalo Correspondence.

BUFFALO, N. Y., January 15.

ONCE in a while we have a little excitement to relieve the monotony of this unusually dull winter, musically speaking. It is fortunate that we have the Philharmonics to help us out.

Buffalo has been entirely forgotten by concert troupes, and it is not surprising either when one stops to think what poor support is generally given to outside talent. No wonder we are "frozen out." An audience of, perhaps, a dozen here and there, and these few cold and unenthusiastic.

Sunday evening the much-talked-of Mrs. Victoria Schelling-Hülkamp, *de* Morosini, and company gave a sacred concert at Music Hall. She was greeted by an audience of some 400 persons, who were interested enough to enclose her on completion of her rendition of the "Dream," by Schira, and Arditi's waltz-song, "Ecstasy" (by-the-way, very sacred). Mrs. Hülkamp looked very pretty in a pink satin, trimmed with pearls.

The lesser lights were Anton Feust, violinist, who played well; A. Carrano, J. Conradi, Mlle. Adelina-Brignelli, and Charles Pratt, accompanist.

The interest in the Philharmonic Club does not seem to abate

any, as this the thirteenth concert was listened to by the largest audience of the season. The programme embraced the "Quartet," in G major, by Mozart, "Quartet," in D minor, by Schubert, and the "Quartet," opus 41, No. 1, by Robert Schumann. N. S.

Music in Boston.

BOSTON, January 10.

IT is a very quiet musical season in Boston. There is a noticeable decrease in the number of concerts given this year as compared with the last two seasons. Why this is I know not, for the attendance to those that have been given has been very good.

Not so good, however, has been the attendance thus far during the comic opera season at the Bijou. Neither "Desirée" nor "Falka," the two operas that have been presented, were successes, though they could not be justly called failures. Last week and this the "Beggar Student" is revived. On Monday next "Prince Methusalem" will be produced for the first time in Boston, and will undoubtedly be a success. This will be gratifying, as it would be a misfortune should the project of reserving the Bijou for opera be abandoned on account of lack of patronage.

Miss Marie Jansen will sing the title role in "Fantine," shortly to be revived at the Museum. This fact will insure for the opera a successful run. She is a great favorite here, and undoubtedly takes first rank among the comic opera prime donne.

The season of grand opera by Mapleson's company has been very successful. Large audiences have attended every night. On Friday of last week the vast Boston was packed to its utmost capacity, "Semiramide" being produced, with Patti and Scalchi. Particularly agreeable has been the great success of Mlle. Nevada. The ovations that were showered on her last week in "Sonnambula," "Mirella" and "Lucia" were enthusiastically repeated this week in "I Puritani" and "Mirella." Giannini, the former tenor of that excellent but defunct Milan company, repeated his successful performances.

WILL WARBLER.

Boston and German Opera.

We have received the following from Boston:

It is gratifying to be able to record the fact that the general interest felt throughout the musical circles of this city in the season of German opera now being conducted by Mr. Damrosch at the New York Metropolitan Opera House has taken a tangible form in a letter of invitation from representative citizens to the able director, requesting him to visit Boston with his company during the present season. It is not often that a more notable list of signatures is appended to a letter of such import, as the names signed include representatives of the best musical, art, social and business circles of the city, and carry with them an indorsement of Dr. Damrosch and the performances given by his company which cannot but result in a quick and generous response to any call for subscriptions to insure the success of a Boston season. The following correspondence has been exchanged during the last week:

THE CORRESPONDENCE.

BOSTON, January 15, 1885.

Dr. Leopold Damrosch, Metropolitan Opera House, New York City:

DEAR SIR—If the engagements made by you with the members of the operatic organization now under your direction will permit, we desire to express a hope that you may be able to arrange a series of performances here in this city before your company is disbanded. Should you be able to arrange such a season we will do all that is possible to gain a liberal public support for your performances.

Yours, respectfully,

John S. Dwight,
Henry L. Higginson,
Charles C. Perkins,
B. J. Lang,
George L. Osgood,
George H. Chickering,
Carl Zerrahn,
Wilhelm Gericke,
Bernhard Listemann,
Allen A. Brown,
Francis Bartlett,

Edwin B. Haskell,
Samuel C. Cobb,
Charles P. Curtis,
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F. W. Peabody,
Arthur Foote,
A. F. Gaensslen,
S. Lothrop Thorndike.

METROPOLITAN OPERA HOUSE,
NEW YORK, January 16, 1885.

Messrs. Henry L. Higginson, C. C. Perkins, and others:

GENTLEMEN—I esteem it a great honor to receive an invitation from you to visit Boston with the German Opera Company I have just now successfully introduced in America.

Thanking you very sincerely, I will try and make my arrangements in accordance with your wishes and come to Boston in April next, provided a sufficient guarantee, by subscription, is raised.

As your city has always been known to appreciate and support everything pertaining to art, I trust a short season of grand opera in German will meet there with every encouragement.

Permit me, gentlemen, to subscribe myself,

Very respectfully yours,

LEOPOLD DAMROSCH.

—Several artists in whom New Yorkers are interested have appeared in London concerts recently. Miss Amy Sherwin seems to have won a firm place in public favor. She sang the solo soprano part in Beethoven's ninth symphony in the last Richter concert. Miss Lena Little is taking part in the song recitals of Mme. Sophie Löwe. Of her singing in a Brahms concert the *Times*, of London, said: "That voice, of rich mezzo-soprano timbre, is well produced by the artist, who, moreover, sings with remarkable feeling and intelligence." Mr. Franz Rummel played Schumann's pianoforte concerto in A minor at a recent Crystal Palace concert conducted by Mr. Cowen. The *Times*' comment was as follows: "Herr Rummel is a perfect master of his instrument and, in addition to this, plays with that intelligence and thoughtful entering into the composer's intention which distinguish the artist from the mere virtuoso."—*New York Tribune*.

FOREIGN NOTES.

....Mr. Mapleson has not sealed a bargain for Italian opera at Drury Lane.

....Frank and Richter propose a season of German opera at Covent Garden next summer.

....The Madrid public and press are tolerably unanimous in their approval of Signorette, the new tenor at the Teatro Real.

....After Easter the Covent Garden Circus entertainment will not be replaced by Italian opera under Mr. Gye, as has been stated.

....The season at the Teatro Apollo, Rome, was inaugurated by Wagner's "Lohengrin," the Queen of Italy being present.

....On Sunday night the Rosa Opera Company for the provinces appeared in Liverpool at the Court Theatre in Bennett's adaptation of Massenet's "Manon," with Marie Rôze in the title part.

....Early in June a French opera season at the Gaiety will introduce to Londoners Marie Van Zandt in "Lakmé," and Galli Marie in "Carmen." The story of Van Zandt's triumph in St. Petersburg is generally credited. The Czar, at least, believes it.

....Mr. Gye's season at the Royal Italian Opera in London will, it is promised, commence soon after Easter. Mr. Franke also proposes to try another season at Covent Garden. Lieut.-Col. J. H. Mapleson has not, it is understood, yet signed the Drury Lane lease, but a short season of Italian opera at that theatre is anticipated.

....Rubenstein's "Nero" was recently brought out at the Theatre Royal, in Antwerp. The composer conducted the initial rehearsals, but, after his excitable nature and exactions had brought about two or three revolts on the part of the chorus and orchestra, he was only permitted to watch the proceedings from a private box, and in absolute silence.

....About Mr. Rummel's performance of Liszt's E flat concerto at Glasgow, under the direction of Fred. H. Cowen, the Glasgow Daily Mail, of the 22d ult., says: "That the clearer view of its merits [meaning the E flat concerto] obtained on Saturday night was largely owing to the magnificent interpretation it received from Herr Franz Rummel is also undoubted. In addition to technical acquirements, which even in the present day are remarkable, Herr Rummel possesses the higher intellectual qualities on which the vividness of the musical picture presented to the hearer in large part depends. He plays with extraordinary force and fire, and with delicacy and refinement which does not fall into the common error of excessive or false sentimentality—a form of exaggeration from which the D flat Nocturne, by Chopin, was this time fortunately free. Both in the A flat Polonaise and in the Liszt Concerto, Herr Rummel showed a feeling for rhythm and accent which does not always appear in the performances of great players."

Some artists think they compromise their dignity by singing secondary parts; and yet Malibran, and later, her sister, Mme. Viardot, have sung the part of *Fidalmia* in "Il Matrimonio Segreto." Tamburini, Ronconi and Barroilhet have sung *Iago* in "Otello," and Lablache and Marini have taken choristers' parts in "Lucrezia Borgia!"

Musical Items.

—Saturday night will see the one hundred and thirtieth performance of "Adonis" at the Bijou.

—F. G. Pincus has issued the first number of a publication in Philadelphia entitled *The Dramatic and Musical Standard*.

—The principal soloist at the Casino concert of Sunday night was Master Leopold Godowski. Other soloists were Misses Alice Potter and Eily Coghlan.

—Michael Connelly, of Wallack's Theatre, has furnished the requisite music for the burlesque of "Ixion"—soon to be produced at the Comedy Theatre.

—Signor Perugini has been engaged by Rudolph Aronson for the part of the *Marquis d'Aubigne* in Genée's "Nanon," to be brought out at the Casino in the spring.

—Mme. Helen Hopekirk will give the first of three pianoforte recitals at the Historical Society's Hall in Brooklyn to-night. The programme is the same as the one played in this city last Thursday night and criticised in to-day's MUSICAL COURIER.

—The General Term of the Supreme Court has sustained the decision of Justice Donohue vacating the Anderton injunction restraining the directors of the Casino from transferring certain stock to Rudolph Aronson. Mr. Aronson's right to the stock is thus sustained. Perhaps somebody would now like to try the Court of Appeals.

—The concert by Miss Adele Margulies, in conjunction with Mr. Thomas and his orchestra, will take place at Steinway Hall next Friday evening. Miss Margulies will play a concerto in G minor by Schuett and Saint-Saëns's second concerto, besides some smaller pieces, and Mr. Thomas will introduce two numbers of Rubinstein's new ballet, "The Vine."

—At the third concert of the Symphony Society, next Saturday evening, the solo attraction will be Fräulein Brandt, who will sing "Ocean, Thou Mighty Monster," from "Oberon," and the "Love Scene" from Wagner's "Tristan and Isolde." The orchestral numbers are Schumann's D minor symphony, a new serenade by Tschafkowsky, and the prelude to the Wagner drama.

—The following more advanced pupils of Mr. Frederic Grant Gleason gave a pianoforte recital at Messrs. Lyon & Healy's piano warerooms in Chicago on last Wednesday. Misses Dell Miller, Fannie A. Sloum, Lillie Graves and Emma B. Eaton, Mrs. W. H. Wells and Mr. D. P. Jones. Vocal variation was brought into the programme by the singing of Misses Frankie Morgan and Mamie Gates. These pupils' recitals have the advantage of making young artists accustomed to appear before the public and thus early freeing them from the inconvenience and disadvantage of nervousness on account of stage-fright.

—"Nanon" last week continued to draw full houses at the Thalia Theatre. The work is very pretty, especially the libretto, while the music makes the most of a waltz-movement stolen from Strauss, which recurs about a dozen times all through the operetta. The performance is a very good one, special praise being due to Mme. Raberg as *Nanon*, who sings and acts beautifully, and who ought really to have been the *Nanon*. The latter is represented very charmingly by Miss Meffert, but with not enough verve. Max Lube, as *Marsillac*, is exceedingly good and funny, and Herr Schütz, as *d'Aubigne*, shows a good tenor voice and acts well. The rest of the cast also is good, and the piece is well worth listening to.

—Professor Parkhurst's chorus, which gave recently the oratorio of "The Messiah" in Albany, met with such a success that musical interest in the city has revived, and steps are being taken to raise a guarantee fund of \$2,500 for the purpose of giving a musical festival in May. Several well-known townsmen have the matter in charge, and Professor Parkhurst will call the chorus together this week. It is proposed to give "Elijah" or "The Creation" on one evening, and some more modern composition on the second night.

—The work of decorating the vestibule and lobbies of the New Standard Theatre is being rapidly pushed forward, and is about finished. Already the entrance to the theatre presents a far more inviting appearance than when the house was opened. It is the intention of the management to mark the absolute completion of the building by a second edition, as it were, of the formal opening. An addition will probably be made to the programme upon that occasion.

James C. Duff, the manager, is perfectly satisfied with the success of his enterprise so far.

—The programme for the matinee to be given for the benefit of the family of the late Mr. Reinhardt Richter at the Metropolitan Opera House Concert Hall to-day at 2 P.M., is the following:

MATINEE.

Funeral March.....F. Chopin.
Arranged for piano. Harmonium and
'Cello. Miss Chittenden and Messrs. Boekelman
and Hartdegen.

PROGRAMME.

1. First Grand Trio, Op. 102, C minor.....Joachim Raff
By request.
New York Trio Club.
2. Archibald Douglass Ballad.....C. Löwe
Herr Josef Staudigl.
3. Romanza for violin.....J. Svendsen
Mr. Sam Franko.
4. Arch de Triumph from Op. 17, for piano.....R. Schumann
Mr. Bern. Boekelman.
5. Notturmo, Op. 82.....Lachner
Mr. Adolf Hartdegen.
6. { a. Greisen-Gesang.....Fr. Schubert
b. Es Blinket Thau.....A. Rubinstein
c. Der Gefangene Admiral.....E. Lassen
Herr Josef Staudigl.
7. Finale from Op. 18.....H. Hofmann
New York Trio Club.

—The concert given last Sunday night at the Metropolitan Opera House for the benefit of Messrs. Barton Key and McVicker, who, it will be remembered, lost their fortune in the venture with the Milan Opera Company, was, we are glad to state, a great financial success. About \$3,000 were realized, probably because almost every New York manager lent his name to the affair, a number of artists tendered their services to sing and act, and the public, anxious to behold Mr. Lester Wallack receiving the seat-holders, Mr. Tony Pastor taking tickets, and Mr. Harry Dixey conducting an orchestra, filled the parquet, the balconies, and a fair proportion of the boxes. Musically, the affair was also much of a success, and the main honors were carried off by Signor Francesco Giannini, the excellent and popular tenor, who took the house by storm with his rendering of "La donna e mobile." Mlle. Romeldi was heard in a conventional but rather broad and expressive "Ave Maria," composed by Signor Logheder. Signor Enrico Serbolini, basso, and Mr. H. S. Hilliard, tenor, were also listened to, and Mr. Jules Levy played upon the cornet with his old-time energy and effectiveness.

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Our readers in answering Advertisements, will confer a favor on us by mentioning THE MUSICAL COURIER.

THE PETITION.

CHAPTER 315 SHOULD BE AMENDED.

THE names of some of the firms that have signed THE MUSICAL COURIER petition to the Legislature of New York, praying to have the obnoxious Chapter 315 amended, in order to release the piano and organ trade from its embarrassing position, are printed below.

We shall mail a large number of blank petitions this week and expect soon to have a majority of the best firms in the music trade in this State enrolled in behalf of this work.

The petition reads:

PETITION.

Editors Musical Courier:

We (or I) hereby attach our (or my) names to the petition to be presented to the General Assembly of the State of New York, requesting that honorable body to add the following amendment: "Excepting household furniture, including pianos and organs," to Chapter 315, an act requiring contracts, &c., passed May 21, 1884, now in force in this State. In its present form, this Chapter 315 is detrimental to the piano and organ business in this State, and involves a large annual loss. In justice to our business, the amendment as stated above should be passed as early as possible.

Yours respectfully,

Sign here.....

The signatures thus far received are:

| | |
|-----------------------------------------|-----------------|
| Simpson & Co..... | New York City. |
| Horace Waters & Co..... | New York City. |
| R. S. Summers..... | Bergen. |
| Behr Brothers & Co..... | New York City. |
| Stultz & Bauer..... | New York City. |
| C. H. Shepard..... | Binghamton. |
| Sohmer & Co..... | New York City. |
| A. J. Van Vleet..... | Cuba. |
| Hardman, Peck & Co..... | New York City. |
| Ithaca Organ Company..... | Ithaca. |
| Giles B. Miller..... | Rochester. |
| Lindeman & Sons..... | New York City. |
| Wm. E. Wheelock & Co..... | New York City. |
| Boardman & Gray..... | Albany. |
| B. J. Soper..... | Malone. |
| M. Slason..... | Malone. |
| A. P. Higgins..... | New York City. |
| W. F. Suds..... | Gouverneur. |
| Chas. P. Tuttle..... | Rome. |
| S. T. Gordon & Co..... | New York City. |
| Ph. King..... | Brooklyn, E. D. |
| Kranich & Bach..... | New York City. |
| C. E. Wendell & Co..... | Albany. |
| Edward McCammon..... | Albany. |
| C. W. Wadsworth..... | Peekskill. |
| A. W. Stevenson..... | Middleburg. |
| W. N. Paulsen..... | Catskill. |
| Edward Winter..... | Kingston. |
| W. E. McCormick..... | Port Jervis. |
| Fielding & Moscow..... | Newburg. |
| James H. Bucklin..... | Little Falls. |
| L. O. Bucklin..... | Little Falls. |
| Wood T. Ogden..... | Middletown. |
| Behning & Son..... | New York City. |
| Billings & Richmond..... | New York City. |
| George Steck & Co..... | New York City. |
| E. H. McEwen & Co..... | New York City. |
| Irving Snell..... | Little Falls. |
| F. Schuler..... | New York City. |
| Saxe & Robertson (for Estey & Co.)..... | New York City. |
| Steinway & Sons..... | New York City. |
| Cluett & Sons..... | Troy. |
| A. Hamlin..... | Kasoag. |
| W. F. Bissell..... | Glens Falls. |
| J. Biddle & Son..... | Brooklyn. |
| G. F. Sims..... | Canton. |
| E. O. Owens..... | Cameron. |
| Van Laer & Son..... | Auburn. |
| C. H. Utley..... | Buffalo. |
| John P. Green..... | Cohoes. |
| Chas. M. Heath..... | Adams Centre. |
| H. W. Harrington..... | Plattsburg. |
| Frederick W. Tietz..... | Albany. |
| John Keeler..... | Cazenovia. |
| Engelbrecht & Thomson..... | Binghamton. |

Wegman, Henning & Co.....Ithaca.
German Sweet.....Perry.
J. M. Pelton.....New York City.
Hazleton Brothers.....New York City.

We hereby reprint the chapter once more:

CHAPTER 315.

AN ACT requiring contracts for the conditional sale of personal property on credit to be filed in the town clerk's and other offices. (Passed May 21, 1884.)

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. In every contract for the conditional sale of goods and chattels hereafter made which shall be accompanied by an immediate delivery and be followed by an actual and continued change of possession of the things contracted to be sold, all conditions and reservations which provide that the ownership of such goods and chattels is to remain in the person so contracting to sell the same, or other person than the one so contracting to buy them until said goods or chattels are paid for, or until the occurring of any future event or contingency, shall be absolutely void as against subsequent purchasers and mortgagees in good faith, and as to them, the sale shall be deemed absolute, unless such contract for sale with such conditions and reservations therein, or a true copy thereof shall be filed as directed in the succeeding section of this act.

SEC. 2. The instruments mentioned in the preceding section shall be filed in the several towns and cities of this State where the person to whom such property is so contracted to be sold, if a resident of this State, shall reside at the time of the execution thereof, and if not a resident then in the city or town where the property so contracted to be sold shall be at the time of the execution of such instrument. In the city of New York such instrument shall be filed in the office of the Register of the city, and in the County of Kings in the office of the Register of said county. In the several cities of this State, other than the cities of New York and Brooklyn, and in the several towns of this State in which a county clerk's office is kept, in such offices, and in each of the other towns in this State in the office of the Town Clerk thereof; and such registers and clerks are hereby required to file all such instruments aforesaid presented to them respectively for that purpose, and to endorse thereon the time of receiving the same, and shall deposit the same in their respective offices, to be kept there for the inspection of all persons interested.

SEC. 3. The conditions and reservations specified in the first section of this act, which may be in any instrument filed in pursuance of this act, shall cease to be valid against subsequent purchasers or mortgagees in good faith after the expiration of one year from the filing of such instrument, and as to them the sale shall then be deemed absolute, unless within thirty days next preceding the expiration of each and every term of one year after the filing of such instrument a true copy of such instrument, together with a statement exhibiting the interest of the person so contracting to sell such property in the property thereby claimed by him by virtue thereof, shall be again filed in the office of the clerk or register aforesaid of the town or city where the person to whom such property is so contracted to be sold shall then reside if such person shall then be a resident of this State, and if not, such resident then in the office of the clerk or register of the town or city where the property so contracted to be sold was at the time of the execution of such instrument.

SEC. 4. The clerks of the several towns and counties of this State in whose offices contracts for the conditional sale of goods and chattels on credit are by this act required to be filed, shall endorse on every such instrument or copy so filed, the number thereof, and enter such number and the names of all parties to such instrument and the amount thereby required to be paid, and the future contingency or event required to occur before the ownership of the goods and chattels described therein, shall pass from the person contracting to sell the same, the time when such amount will be due, and the date of the filing of such instrument or copy in the books kept in such offices for the entry of similar matters regarding mortgages of goods and chattels, and in like manner as in cases where such mortgages are so filed, except that the name of the person in such instrument contracting to sell shall be entered in the column of mortgages, and the name of the person therein contracting to buy shall be entered in the column of mortgagors. For their services under this act such clerk shall receive the same fees they are now authorized to receive for like services in regard to mortgages of goods and chattels.

SEC. 5. A contract for the conditional sale of goods and chattels on credit filed as required by this act, may be satisfied and discharged of record in the same manner, so far as is applicable, as may mortgages of goods and chattels which may now be filed in the offices of town or county clerks.

SEC. 6. This act shall not affect any proceeding now pending, nor any transaction had before the passage of this act.

SEC. 7. This act shall take effect September first, eighteen hundred and eighty-four.

MR. GREENER CHANGES FRONT

HE NOW ATTACKS THE ORGAN MANUFACTURERS.

SINCE the exposure in THE MUSICAL COURIER of the weakness of his claims, Mr. Jacob Greener, of Elmira, seems to be discouraged as to the prospect of making money out of his alleged piano soft-pedal patent. At any rate, he has abandoned his suit against the Mason & Hamlin Company for infringement of this patent, and entered complaint against them for violation of another, an old expired patent, No. 47,081, issued to Thomas Atkins, of Cincinnati, in 1865, which attempted to cover what is commonly known as the "full organ stop" in organs, a patent which has since been bought by Greener, who has from time to time used it to collect small sums of money from different organ makers, under threat of suit. The Mason & Hamlin Company were approached by Greener's attorneys respecting this in 1877. Their reply was that they were not infringing, had never infringed any of Mr. Greener's rights, and

would, of course, pay nothing. In 1880, Mr. Greener, through his attorney, again tried to make them pay him something, offering them, in a letter which they still preserve, satisfaction for the past and unlimited shop right for the future for a small sum of money. Their answer was, again, that they had not infringed any of his rights, and would not pay anything for nothing.

Meanwhile, Mr. Greener has succeeded in getting small sums of money from a number of organ makers who thought it cheaper to pay than to incur the expenses of litigation. Among those who have thus paid are the Shoninger Company, Taylor & Farley, Ithaca Organ Company, the Estey Company, &c.

Organ makers are all interested in this new Greener suit, so far as this: If he could establish any claim against the Mason & Hamlin Company he could against organ makers generally, who have all been using substantially the same thing. The Mason & Hamlin Company say it shall not be their fault if this matter does not now come to trial for final settlement, and they think it will be still easier to defend under this suit than it would have been under the piano suit. It is a matter of importance not only to the music trade, but to manufacturers generally, to determine whether it can be made a profitable business to buy up expired or worthless patents, and, by holding them up as threats, extort money from busy men, who find it more economical to pay small claims, however unjust, than to defend themselves.

THE BANKRUPTCY BILL.

THERE is a universal demand in the music trade for a national bankruptcy bill. The one at present before the House of Representatives meets the approval of the trade at large, and in consequence of the interest taken in its fate we addressed a note to the Hon. Patrick A. Collins, of Massachusetts, who has charge of the bill. He replied as follows:

HOUSE OF REPRESENTATIVES, UNITED STATES,
WASHINGTON, D. C., January 14, 1884.

DEAR SIRS—I have your favor of the 9th inst. I do not think there is any further hope for the bill this session; but if there is, we shall take advantage of it. Yours truly,

PATRICK A. COLLINS.

Messrs. Blumenberg & Floersheim.

AMERICAN INVENTORS HOLD-ING OFF.

THE above is the caption of an item of news that appeared in our daily papers last Thursday to the following effect:

The day for receiving exhibitors' applications for space in the International Exhibition of Inventors and of Musical Instruments, to be held at the Royal Horticultural Gardens, South Kensington, England, has been postponed until January 31, in order that the American section may be better equipped.

In referring to these exhibitions in England, THE MUSICAL COURIER of August 27, 1884, said:

In consequence of such a state of affairs, we warn all American manufacturers of pianos and organs not to display their instruments at the Exhibition of Musical Instruments, to be held at South Kensington, London, next year; to cable to their agents in London not to make application for space.

The London Figaro gives a hint that this scheme at South Kensington will also be a humbug, for it tells us:

Only two details are likely to interfere with the success of the Exhibition of Musical Instruments to be held in succession to the Health Exhibition at South Kensington next year. The first is that all exhibits must be submitted to competition, a fact which will prevent some of our greatest firms, who have a very proper objection to compete before a jury yet unnamed, from exhibiting at all. The second is that the latest date of application for space has been suddenly limited to September 15. As the official regulations were not distributed till Monday, it is clear that the best firms cannot reasonably be expected to mature their plans within less than five weeks.

It will be seen that the latest date of application for space has been suddenly limited to September 15!

Cable to your agents at once not to make application.

Now we see that the date for receiving applications for space has been postponed to January 31. We believe our views are held by the music trade in this country, and that American manufacturers of pianos and organs will not display them at the South Kensington Exhibition. Had applications in sufficient number been made, there would have been no postponement.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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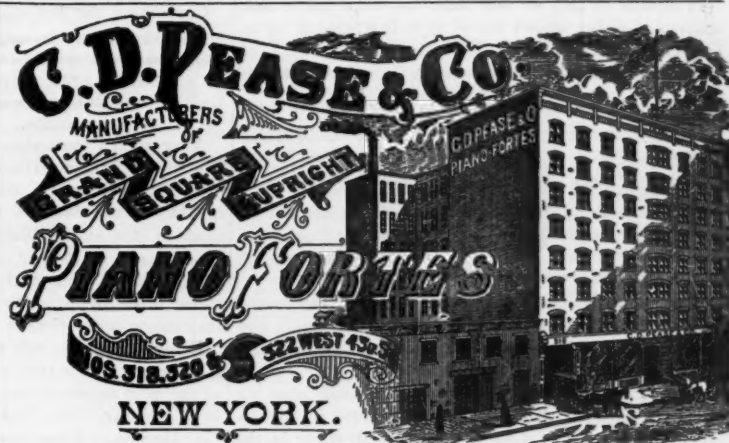
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THOSE MUSIC WIRE TESTS.

AN anonymous communication from New York in the *Leipziger (Germany) Zeitschrift für Instrumentenbau* of December 21, 1884, is couched in such terms and refers to a matter of such importance to the trade, that we, in justice to the circumstances, make an exception to the general rule, and reply hereby to it.

The music wire tests, made by THE MUSICAL COURIER last June, were unanimously approved by the piano manufacturers here, and the labor bestowed upon the interesting experiments were recognized in the most complimentary terms. We were therefore surprised to find after six months a rather bitter and abusive letter in the *Instrumentenbau* of above date, referring to us and the wire tests. As to the personal allusions in the letter, we may as well dismiss them with the remark, that a writer who takes refuge in the anonymous is a self-convicted coward, whose personalities amount to nothing. We will, however, reply to some of his false statements in reference to the tested wires and the wire tests.

In speaking of these tests, the writer says, in the first place, "that we did not take into consideration the fact that the thicknesses of the same numbers of wire of the different manufacturers were unlike; that, for instance, Felten & Guilleaume's numbers were thinner than Pöhlmann's, and that in consequence these Felten wires could not bear the same tension that Pöhlmann's stood."

In answer to this we will state that the writer of that accusation either knows not what he is writing of or he is decidedly malicious, for THE MUSICAL COURIER of July 2 printed Messrs. Hammacher & Co.'s circular which stated:

| | | |
|---------------|-----|-------------------|
| No. 13. | | |
| Felten..... | 31 | -1000 of an inch. |
| Pöhlmann..... | 30½ | -1000 " " |
| Smith..... | 31 | -1000 " " |
| Houghton..... | 30 | -1000 " " |

Thus, according to Hammacher's test, No. 13 (also No. 14, see Hammacher circular) of the Felten and the Smith wires are thicker than any of the same sizes by other makers, and should, therefore, have at least 25 lbs. more resisting power.

This shows again that Hammachers themselves proved that their Felten wire was thicker than Pöhlmann's, and their Smith thicker than Houghton's. We knew that; but before we proved it, Hammacher did.

The writer continues and charges secondly that we failed to consider that Felten & Guilleaume, in accordance with the wishes of their patrons—only those in the

United States—introduced a second quality wire, which bears a different label, and that in the test of THE MUSICAL COURIER we used this second quality, as can be proven.

We reply to this charge that the Felten & Guilleaume wire used in our tests was wrapped in packages with black labels, which, as Hammacher's circular says, is the first quality, the second quality being indicated by a red label. The piano manufacturing house from which the wire was obtained is one of the most prominent in this country, and could not and would not use second quality. We tested first quality, unless that grade is now marked second quality, which would indicate an improvement, although too late to be of any material benefit to the firm.

These were the two chief points upon which the *ex parte* statements of the anonymous writer are based. They, as we have shown above, fall absolutely to the ground. As to our motives in bringing the tests, we are contented to leave that to the piano manufacturers here who are aware that we made them in the interests of the trade, and no firm appreciated them to a greater extent than Messrs. Hammacher, the Felten & Guilleaume agents, who in their circular said:

In one respect we are glad this question has been agitated by THE COURIER; it shows us that our goods, while comparing very favorably with others, are not in all respects of such a high standard as we had believed them to be, and no efforts will now be spared to advance the quality of both our German and English wire to the highest point of excellence attainable."

Continuing, the firm said:

We will minutely investigate this issue, and assure our friends that no pains will be spared to improve the quality of the wire handled by us, wherever improvements are admissible. We expect to furnish none but the best music wire.

Very respectfully, A. HAMMACHER & CO.

After such a confession, why continue a controversy? The whole circular of Hammacher was an admission that our tests were correct. Our tests agree with those made in 1867 at the World's Exposition, Paris; with those made in 1873 at the World's Exhibition, Vienna; with those made in 1876 at the Centennial Exposition at Philadelphia. None of these tests were as exhaustive as those made by us. We can furnish the comparative statements at any time on demand.

Before closing, we may as well add a few extracts from a letter sent to our trade editor, Mr. Blumenberg, by one of the most accomplished piano builders and inventors in this country—Mr. Paul Gmeilin, of Behr Brothers & Co. He says: "When you stand next to me at my work-

bench, I always think, 'Where did you get at all this information about piano building, tone, acoustics and details of construction?' as I can plainly see that you know all about the piano and its mechanism." We quote this, as the anonymous correspondent of the *Instrumentenbau* questioned our knowledge of the subject. By the way, there is not a first-class piano manufacturer in the United States regularly using the Felten wire and that fact is in itself the very best indorsement of our music wire tests.

Beatty Probably Redivivus.

MESSRS. CORNISH & CO., organ manufacturers at Washington, N. J., do not believe that Daniel F. Beatty will be reinstated as manager or proprietor of the Beatty organ factory in that town, and write to that effect to us. Information in our possession warrants us in stating that there is a probability that Beatty will again be at the head of his old institution if certain details can be arranged satisfactorily to the parties chiefly interested. As a matter of course, the parties chiefly interested are the creditors, and they could not continue the business, neither could the stock company, which has just gone into the hands of a receiver. Beatty has a good many friends, some of whom are disposed to assist him, especially as they see a probability of his restoration to business and energy.

These friends consist of the advertising agents and others who made a great deal of money out of Beatty in the past, and who are willing to risk money to make money out of Beatty in the future—which they can do, if they put him back into his commanding position.

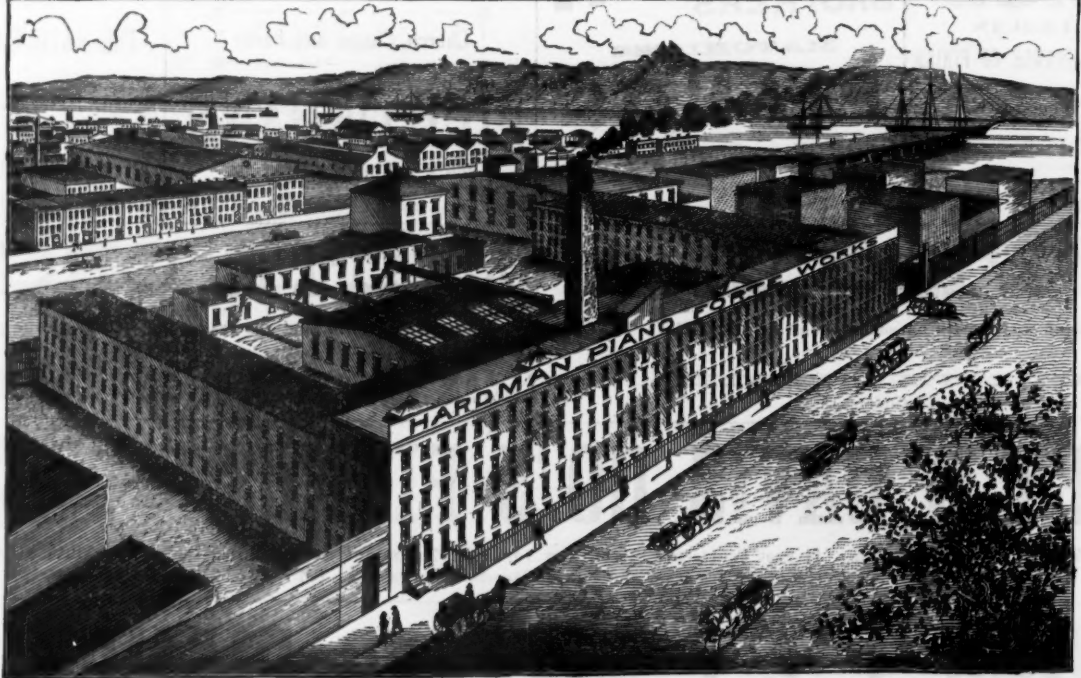
Hallet & Davis' Pianos.

A VALUABLE OPINION.

THE writer was attracted by music as he passed the warerooms of Hallet & Davis and stepped in. He found Prof. E. B. Oliver, the Director of the Mendelssohn Musical Institute, playing upon a concert grand piano. After he had finished we had some conversation with him, in which he expressed the opinion that it was the finest instrument he had ever put his fingers upon, also that he had tried nearly all the different standard makers in this country, and regarding all the qualities that make up a truly good piano, he greatly preferred the Hallet & Davis, and had used them exclusively in his institute for many years, they having satisfied the most exacting demands. He believes that by their recent improvements the Hallet & Davis are placed in advance of all American pianos. We learned that the concert grand, that the professor was so enthusiastic over, and one of their largest cabinet grand uprights, beautifully carved and engraved with gold lines, also another very beautiful upright of marquetry and inlaid work of different woods, were all made expressly for the new H. I. Kimball House, at Atlanta, Ga., which without doubt is the finest hotel in the South, being fire proof and costing over \$600,000.—*Boston Journal*.

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Whitney & Holmes Organ Company

FROM the Quincy (Ill.) *Daily Whig* of January 5 we glean as follows: "The company (Whitney & Holmes) justly claims that it is one of the very few Western manufacturers which has succeeded in this branch of business, and which has gained for Western-made organs a national reputation. It now takes rank with the oldest Eastern firms in the trade, and is recognized by manufacturers, by the best musicians, and by the most competent judges generally, as one of the leading organ companies in this country. For purity of tone, perfection of mechanical action, beauty of design and great durability, the instruments manufactured by the Whitney & Holmes Organ Company are unsurpassed by any others made. They are everywhere received with the highest favor, and have gained the warmest commendation from those who have subjected them to the most critical examinations and the most trying tests. The fact that they were placed before the public solely on their merits, and that their sale has steadily increased from year to year, extending into new localities as rapidly as they become known, gives assurance of the continued success of their popular instrument."

"In addition to their large organ manufacturing business, the Whitney & Holmes Organ Company conducts an extensive wholesale trade in pianos, shipping to dealers generally throughout the Western States. The company has the general Western agency for the celebrated Hazelton pianos, an instrument which occupies the front rank among the leading pianos of the world. It is regarded by dealers as the best selling piano on the market, as it combines many superiorities in volume and quality of tone which recommend it at once to teachers, musicians and purchasers generally. It is preferred by vocalists as well as by pianists, its remarkable purity of tone making it specially desirable for singers, while its volume and elasticity of touch commend it at once to pianists. Several new and very artistic styles of cases are now being introduced, all of which are promptly supplied."

"Besides the Hazelton, the Whitney & Holmes Organ Company has the agency for the McCammon and the C. D. Pease &

Co. pianos, both standard makes and both well and favorably known everywhere. Better terms and better prices are made to the trade by this company than can be secured in either Chicago or St. Louis. Dealers who have not yet established business relations with them should send for catalogues and price lists."

"The manager of the company, Mr. A. H. Whitney, is a thorough going business man, whose long experience in the manufacture of organs and the sale of pianos has made him thoroughly familiar with the requirements of the trade, and music dealers everywhere will find him a most courteous gentleman with whom to do business."

Samuel R. Leland.

MR. SAMUEL R. LELAND, of Worcester, died last Wednesday morning, January 14. The following obituary was published in the *Worcester Evening Gazette* of that date:

The sincere regret at the announcement of the death of Mr. Samuel Reeves Leland will be widespread throughout New England. It occurred at his residence on Lincoln street, at seven o'clock this morning, at the end of an invalidism of three years or more, culminating in heart disease, in the sixty-eighth year of his age.

Mr. Leland was born in Sherborn, Mass., in 1818, and came to Worcester on attaining his majority, as a teacher of music and dealer in musical instruments and merchandise. Worcester was then but a small place, and the beginnings of Mr. Leland's profession and business were in keeping with his surroundings. He secured an entry-way and one chamber in a private house, and his first venture was in the sale of the Hallet & Davis piano. From the first he was enterprising and methodical, and he grew with the town, until for years he has been recognized as a leader in the music trade of New England. He has prospered steadily, and his establishment, twenty years ago on Front street, later on Main street in the Burnside building, and for the past dozen years opposite the City Hall, has been one of the landmarks of the city. Of late years he has been aided in his business by his son and partner, his only child, Mr. Frank A. Leland.

Mr. Leland was a born musician, and pursued his early studies under the disadvantages of parental opposition; but he improved his limited opportunities, and when of age he was an accomplished musician. He had taught music in his native town, and after his removal here teaching was for many years a prominent department in his business. It is not necessary in this connection to make a detailed story of his life-work, but an outline must suffice. As a bandmaster he stood for years at the head of his profession in New England; as an organist he had few superiors, and on band and orchestral instruments he has always been an admitted authority. Besides his private and class teaching he held the position of professor of music at Holy Cross College for twenty-one years, conducting the college choir a large portion of the time. As a teacher he lost but half a day in a series of twenty-five years. He had engagements as church organist in his native town, and at Holy Cross College, the First Unitarian Church, the Church of the Unity and the Central Church in this city for a consecutive period of fifty-one years, and his industry and application is illustrated and emphasized in the fact that in this long service he was never absent from his post. He devoted some attention to musical composition, and some of his works for church choirs have become standards. His recreation was to study and play classical compositions, and his musical evenings at home were his chief delight.

Notwithstanding the trying and constant nature of his personal engagements, Mr. Leland found time to render most valuable assistance in the development of public taste and musical organizations of Worcester, and no one who is familiar with his work in this department will dispute the statement that to him quite as much as to any one man is due the credit of building up the musical interests of Worcester and Worcester County. His counsel has always been sought and valued by individual aspirants for a musical career, by those interested in organized and associated effort, and in the introduction to the Worcester public of leading performances in the earlier days, when the personal endorsement and effort of some one possessing local confidence was essential to their success.

He was a thorough gentleman, courteous and affable in business and in social life; always busy, but always ready to listen, counsel and advise in any subject within his knowledge; modest in regard to his own attainments; upright and respected in his business relations, and a worthy citizen. His memory will be cherished by a very large circle of musical and personal friends, and the good service he has done to the cause of good music in Worcester will be his most enduring monument.

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C. A. CAPPA,
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From the Cincinnati *Times-Star*, Jan. 16, 1883.
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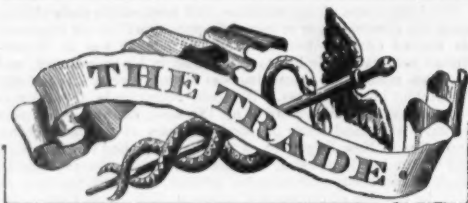
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—John A. Copp & Co. succeed John F. Myers & Co., Topeka, Kan.

—It is not called the Rogers & Bacon Piano Company, but the Charles E. Rogers Piano Company, of Boston.

—F. A. North & Co., of Philadelphia, Pa., are about consolidating their piano and organ and their sheet-music business, and have both in one building.

—C. C. Briggs & Co. have enlarged their offices and made preparations for a good trade in 1885. The firm is of the opinion that a profitable piano business will be done this year. We think so too.

—We understand from a gentleman who is in a position to know the "inside" condition of the Geo. Woods Organ and Piano Company that the receiver will eventually pay ninety cents on the dollar. We hope he will.

—Greener's fresh young lawyer, in answer to a question by Mr. Charles E. Rogers, of Boston, said he did not know the date of Greener's patent, and did not know how to find it. He did not know that it would expire in February, 1866.

—Last Friday we met at the offices of the Smith American Organ Company, Boston, Mr. A. H. Tyler, formerly of Atlanta, Ga.; Mr. George M. McLaughlin, of Kansas City, Mo., and Mr. J. N. Merrill, with the Smith American Organ Company's London, England, branch.

—Charles D. Blake, formerly in charge of White, Smith & Co.'s piano department on Washington street, Boston, is in the piano business at 488 Washington street, selling the Lindeman and the Peck pianos. White, Smith & Co. are agents of the Hardman pianos, and have done surprisingly well with them.

—All the old stock of Weber pianos held by Oliver Ditson & Co., Boston, was purchased by the Weber Estate, in consequence of the article in THE MUSICAL COURIER that referred to the Ditson advertisement. The Weber sign is still on the Ditson building in Washington street. The "Fischer" pianos are sold by Ditson & Co. and pushed with the greatest energy in Boston.

—Is it true as alleged, that Vose & Sons, of Boston, are now stenciling pianos, and that Vose & Sons' pianos are sold West as stenciled instruments? There was a time when that firm was very much opposed to the stencil business. Those firms that manufacture stenciled pianos and make no secret of it, believing in that system, are perfectly entitled to their own view of the piano business, but it certainly appears strange that the opponents of the system should fall into line now.

—The new factory of Stultz & Bauer will be in East Thirty-first street, near First avenue. The construction of the building was begun last week, and it is expected to be ready for occupation before May 1. It will be five stories high with a basement, the plot of ground having an area of 50x100 feet. It is not quite three years since Messrs. Stultz & Bauer began the manufacture of pianos in very humble quarters in Bleeker street; thence they removed to the present factory in First avenue, and as they required additional room in order to meet their increasing trade, they have been obliged to secure the new factory above referred to. Messrs. Stultz & Bauer are among the most energetic piano

manufacturers in this city. They are ably represented on the road by Mr. A. Slomonsky.

—Mr. Gildemeester, with Chickering & Sons, left last Saturday night for Chicago.

—Mr. Wilson, of D. H. Baldwin & Co., Cincinnati, Ohio, is visiting New York and Boston.

—Luke Hapworth, dealer in musical instruments, Chester, Pa., has been closed out by the sheriff.

—Among new woods used for artistic finishing is cocoba wood, darker than mahogany, and very effective.

—John Church & Co.'s new "Everett" upright piano, made in Boston, will be an exact copy of a Weber upright.

—Mr. S. Nordheimer, of A. & S. Nordheimer, of Toronto and Montreal, is visiting New York, Boston and Baltimore.

—Mr. A. B. Campbell, piano and organ dealer, Jacksonville, Fla., writes to us that fair business is expected in his section for the next three or four months.

—Mr. O. E. Hawkins, who was formerly connected with the Sterling Organ Company, Derby, Conn., is at present not engaged in any music trade enterprise.

—The Louisville branch of Messrs. Smith & Nixon, Cincinnati, Ohio, has, according to latest accounts, not been opened yet. The Indianapolis branch of the same house has been abandoned.

—A certain C. W. Hetzel, an account of whose forgeries appeared in this paper some time ago, and who was formerly in the music and piano trade in Baptistown, N. J., is very much sought after by New Jersey detectives.

—The firm-name of Hardman, Dowling & Peck has been changed to Hardman, Peck & Co. The surviving partners bought the late Mr. Dowling's interests at the time of his death, and the change of firm-name is only a matter of form.

—These hard times are even affecting the Vanderbilts, as will be seen from this episode. A valet of the merchant prince, in speaking to a butler of the Astors, said: "Why, times are very bad, judging from the way Wm. H. Vanderbilt's family is economizing." "Why, how is that?" asked the Astor servant. "I'll tell you how I know it. I passed the music-room yesterday and found Mrs. and Miss Vanderbilt playing upon one piano. Times are hard."

(3) W. H. A. writes to the *Scientific American*: Will you please inform me what kind of glue is used for making guitars, and why pine is always used for the sounding-board? Is there a better wood for the purpose? If so, what is it? What is used for filling hard wood for instruments, also the best varnish for finishing? Is there a treatise published on the manufacture of the guitar? A. For glue use a good quality of the ordinary article. It has been found that pine has the greatest vibratory power and has the straightest grain. No better wood is known. There are various filling compositions, consisting of equal parts by weight of whiting, plaster-of-paris, pumice-stone, and litharge, to which may be added in suitable proportions to match color a little French yellow asphaltum, Vandyke brown. Mix with 1 part japan, 2 ounces boiled oil, and 4 ounces turpentine. Grind fine in a mill. There is no special book on the subject as far as we know, but "Moore's Universal Assistant and Complete Mechanic" contains a great number of receipts that would be useful.

[We beg to differ with our esteemed contemporary. It is spruce, not pine, that is used for guitars and violins, as well as pianoforte sounding-boards, and not the common spruce found distributed in various parts of America, but the spruce found only in the Adirondack Mountains in this State. In Europe, the spruce used is found in parts of the Alps and the Carpathian Mountains. The Adirondack spruce is now considered the best for reasons given above.—EDITORS MUSICAL COURIER.]

Whitney & Currier.

THE Toledo *Commercial Telegram* says:

Mr. Currier, of the well-known firm of Whitney & Currier, dealers in musical instruments, &c., stated that in September, 1883, the firm decided to contract their business, in view of the Presidential campaign and probable business depression. At that time they had over one hundred agencies, each supplied with pianos and organs, to be sold on commission. It required over five hundred pianos and organs for these agents. They lopped off about one-half of these agencies, got the balance into better shape, and they are now better than ever before prepared to handle a large trade. Their business has been very satisfactory. They have had better returns from their agencies than ever before, and their cash sales have largely exceeded those of any former year. Early in 1885 they propose to push their plans for extending their trade, and will build up new agencies at all points where prospects are favorable for business. Said he: "We anticipate a large trade. There is an abundance of wealth in the country, and I see no reason why the year 1885 may not be one of prosperity in all lines of legitimate trade."

Address L. C. Billings, Washington, N. J.

CAMPVILLE, Fla., January 3.

Editors Musical Courier:

I HAVE been advised by Messrs. Ludden & Bates, of Savannah, Ga., to write to you in regard to a case on which I need some advice or information, and I take the liberty to do so. The facts in the case are as follows: In March, 1884, I sent to Daniel F. Beatty, Washington, N. J., \$46, in accordance with a special offer to postmasters, for one of his "Beethoven" organs. Mr. Beatty failed to send it, stating that I must wait my turn, &c. He afterward assigned all his business to a new company, who agreed to assume his obligations and to send all organs Mr. Beatty had received pay for, &c. But my turn failed to come with them also, and now I learn that a receiver has been appointed for the new company, who is selling off all goods on hand, &c., for the benefit of creditors, &c. Now, I wish to know what chance there is to get any or all of the money back, or get an organ for it. I sent for another man who gave me the money to send, and who can't afford to lose it. Now, any advice or information you may be able to give me as to what course to pursue will be very thankfully received by yours respectfully,

W. BACON, Postmaster.

Special Notice.

The following card has just been issued to the trade:

We take pleasure in notifying our friends and customers that we will occupy our new buildings, Nos. 212, 214 and 216 West Forty-seventh street, corner Broadway (opposite Brewster's carriage factory), on or about February 1. This change is caused by the continued increase in our business.

Our facilities will enable us to manufacture more than twice our present production.

Thanking you for past favors, and with a wish for renewed ones, we remain, very truly yours, PECK & SON, 122 West Thirty-fifth street, New York.

—The piano-case factory of C. S. Stone, at Erving, Mass., which was destroyed by fire on New Year's eve, was not the main building but a separate building in which only part of the work was done. The main building remains intact and work continues as formerly, although it crowds the workmen. Mr. Stone's manufacturing was not interrupted by the fire to any appreciable extent.

—Messrs. Sohmer & Co. have secured the whole building at Fourteenth street and Third avenue (a part of which is now occupied by other tenants) and will take possession on May 1. After completing the necessary alterations the firm will have a warehouse of one hundred feet front on Fourteenth street and fifty feet on Third avenue, which is one of the choice locations and which will be when finished one of the most prominent piano warehouses in the country.



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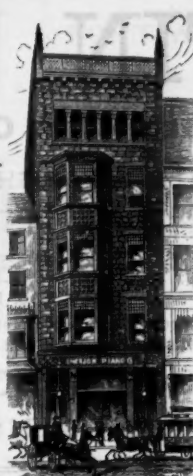
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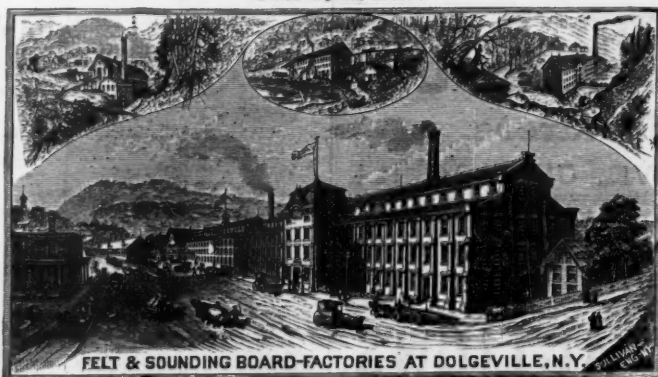
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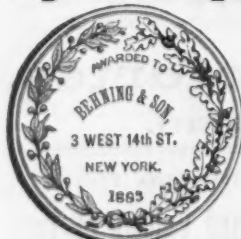
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